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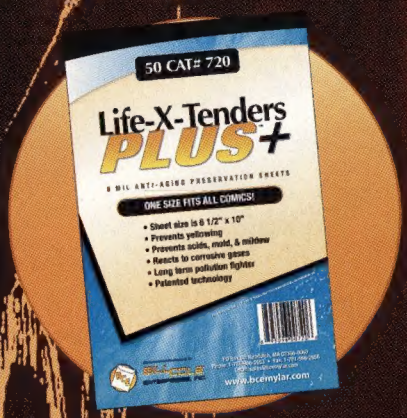

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Issue
#1647
November 2008

SPIDER-MAN'S BRAND NEW YEAR!

A QUARTET OF CREATORS ON SPIDEY'S CHANGES!

PAGE 10

14 **WHO REALLY KILLED GWEN STACY?**
10 YEARS AFTER WE FIRST INVESTIGATED IT, WE REVISIT ONE OF COMICS' BIGGEST MYSTERIES!

22 **MIKE KUNKEL'S MAGIC!**
FUN WITH CAPTAIN MARVEL!

36 **BLACK JACK!**
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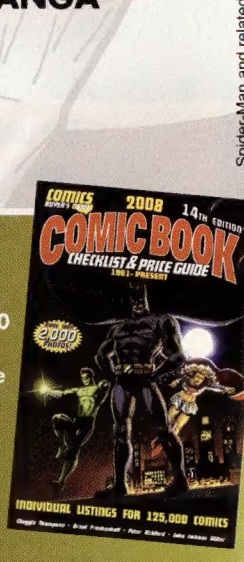

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YOUR GUIDE to YOUR GUIDE!

ANDREW "CAPTAIN COMICS" SMITH
LEGION ROLL CALL, PART 2 page 26

COMICS VIEWS!

BEAU SMITH
WAITING FOR THE TRADE page 38

COMICS REVIEWS!

TONY ISABELLA
CHARITABLE CONCERNS page 40

46 **MAINSTREAM COMICS REVIEWS!**
50 **THE O'BRIEN FACTOR**
by Karen O'Brien
52 **INDEPENDENT COMICS REVIEWS**
58 **TRADE PAPERBACK REVIEWS**
64 **VIDEO REVIEWS**
65 **OBLIGATORY FIGHT SCENE**

NOSTALGIA!

CRAIG SHUTT
SUPERBOY'S PAL, PETE ROSS page 68

78 **CGC COMES TO COMIC HEAVEN**
79 **TOM LUTH'S TOP 10 FAVORITE COMICS COVERS**
83 **SALUTING SGT. BILKO**
Michelle Nolan outfoxes the Army's chief con-man.

THE GUIDE!

WILLIAM INSIGNARES
SCIENCE-FICTION COMICS' FUTURE page 86

88 **THE *CBG* PRICE GUIDE**
The most up-to-date values of titles old and new! Plus, more comics reviews; Retroviews of DC's **All-Star Squadron** *and Marvel's* **Squadron Supreme**; *retailer market reports; original art reports; fun Flashbacks; and more, more, more!*
120 **ENTERTAINMENT CARDS REPORT**
122 **CON PREVIEW: FALLCON**

OPINION

MAGGIE THOMPSON
DARK HORSE BRINGS THE PAST TO YOU page 128

132 **OH, SO?** *Letters from our readers, plus comic strips from Brian Douglas Ahern, John Lustig, Chris Smigliano, and Aaron Williams!*

PETER DAVID
WHY BE A WRITER OF STUFF? page 142

JOHN KOVALIC'S DORK TOWER
A SUPER-SWIMMER page 145

146 **CBGXTRA.COM/NEXT IN CBG**

NOTE: *Chuck Rozanski and Marc Patten's columns will return next month. You'll find the* ***Dozen to Dig For*** *in our price guide this month.*

Did you find all the goodies we packed with this issue for you?

In addition to our Convention Planner Supplement, there was a Comic Heaven flyer, a *Black Jack* preview from Vertical, and a Free Comic Book Day comic book from Impact University!

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Editorial

There are so many things happening at ***Comics Buyer's Guide*** these days, there is no way to contain it within the pages of one monthly magazine — which is why we remind readers on every page to check *www.CBGXtra.com.*

Over the past several months, ***CBG*** staffers have been working feverishly behind the scenes to create a new online classified marketplace, accessible at the website, that allows sellers to post as many as five full-color photos, extended descriptions (up to 3,000 characters) of what is being sold, and a simple method of getting that ad both online and in print.

CBG Associate Publisher Scott Tappa said, "Our new online *Collectibles Marketplace* allows buying and selling members of the comics community to come together through us as they never have before."

Robyn took advantage of the photo ops at Comic-Con International: San Diego this past July. Here she is with her favorite star, Erik Estrada.

In addition to full keyword searching, buyers can use fielded searching to find what they want, searching for items by a number of different criteria to quickly target the hunt. Moreover, some users will now have the option of completing their transactions securely via PayPal. Plus (in the words of some commercials), you get the ability to check listings from our other collector publications on the same site. In addition to ***CBG***'s ads, you can check out listings for several of our other collectible magazine categories, including sports, cars, antiques, and music. Those are far from our only hobby publications, and plans are to add more magazines to the service soon.

Subscribers and nonsubscribers alike are welcome to take the new classified marketplace for a spin — and, when they go to the website they'll find information there on our digital products, too.

CBG readers can receive two full years of issues on one disc with our ***CBG*** *on DVD*, featuring the run of back issues published from 2004 to 2006. It adds to the page images the computerized abilities to provide increased indexing and aggressive search capabilities.

Also available on disc is the collection of one of ***CBG***'s most popular features with the *RetroViews Roundup DVD.* Again, it's fully searchable by title and contains more than 2,000 individual reviews!

But wait.

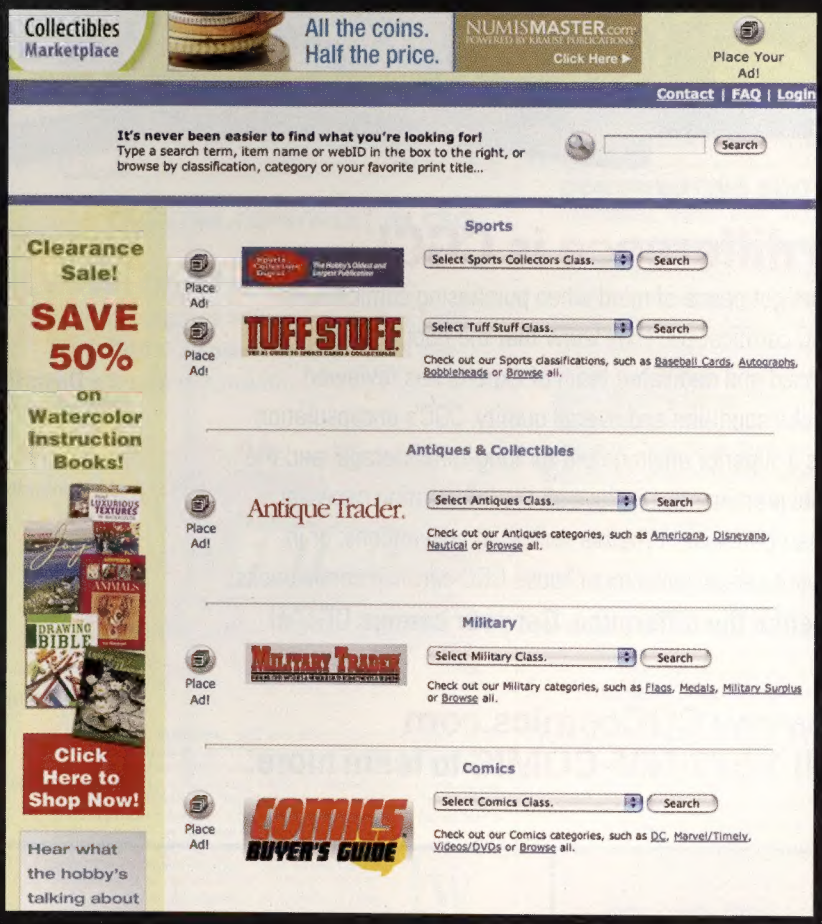
There's more.

Coming this fall, the long-awaited 5th edition of the *Standard Catalog of Comic Books* will be released on DVD. In place of the 2005 tome that weighed somewhere in the neighborhood of six pounds, the information has been squished into lightweight discs. Of course, there'll be a plethora of new pricing information, issue-by-issue date information, and more exclusive content! Keep an eye out for more news as it develops.

As always, if you have misplaced your issue of ***CBG***, you can order a copy on our "back issues" site. Visit CBGXtra.com and click on our eStore to find out more!

Here at ***CBG***, we continue to explore ways to serve the field — and you — better through print, online, and universes unknown – while maintaining our mission to take you behind the scenes with news, views, reviews, and sales information you won't find elsewhere. And we hope you'll continue to share your opinions and information with us so we can bring you more of what you most enjoy. We're all in this together.

— Collectibles Group Editorial Director Robyn Austin



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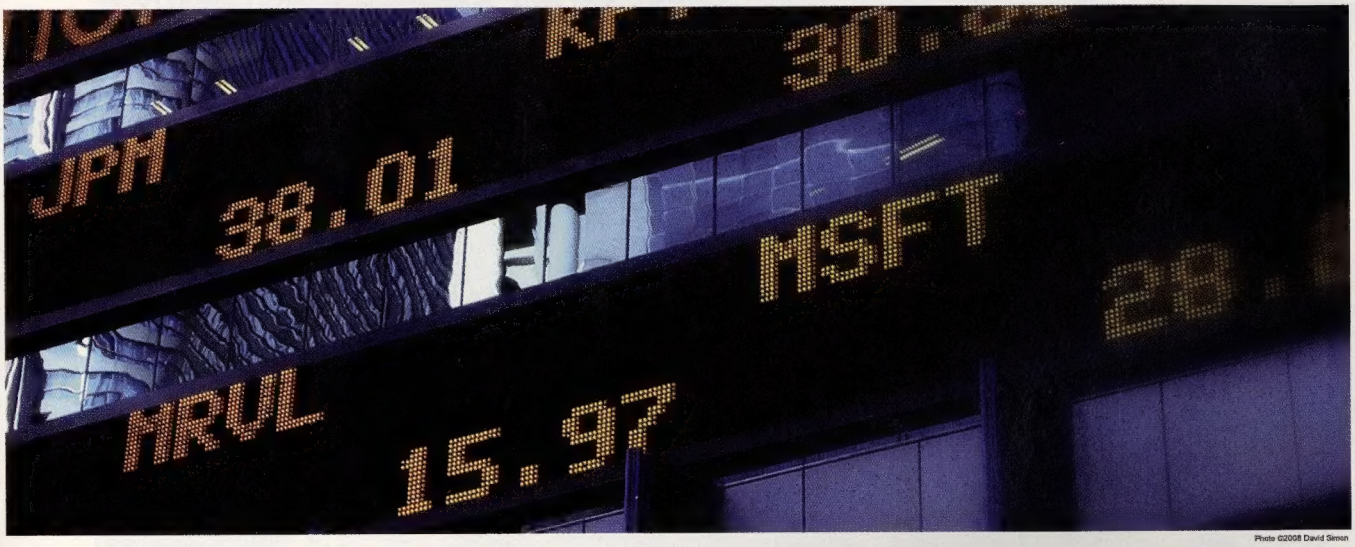

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A quartet of creators comment on Spider-Man's changes

It's been nearly a year since the events of "One More Day," starting in *Amazing Spider-Man* #544 (Oct 07), changed Peter Parker's life through the deal he made with Mephisto.

Readers of *Amazing Spider-Man* have been vocal in their acceptance — or rejection — of the direction Peter's life has taken in "Brand New Day," the follow-up series of events. Now, *Amazing Spider-Man* writers Marc Guggenheim and Dan Slott and artists Chris Bachalo and John Romita Jr. reflect on what they did with the Spider-Man franchise in 2008 and look ahead to what's coming in 2009.

A brand new year for "Brand New Day"

by **BRENT FRANKENHOFF**

In separate interviews with ***CBG***, all four agreed that the changes to Peter Parker's life were necessary.

Guggenheim said, "I think it makes for a better, more interesting book, because the alternative is to do stories where Peter's married. To go full throttle with it. Make him go out and get a regular job. Get a *career*. Talk about having kids. Maybe have trouble conceiving? See him and Mary Jane argue — and not just about Peter being Spider-Man. Get drama out of it being a *real* marriage — the same way Stan Lee got drama out of showing Peter's life as a real teenager.

"It would feel, at best, like an alternate reality, albeit an interesting one. I think that's why the version of Peter being married didn't entirely work — it was neither fish nor fowl. It didn't feel like a real marriage but it didn't feel like classic Spider-Man, either."

Bachalo commented that the new direction had caught him by surprise. "I thought I would be getting happy 'awww, shucks' stories with Spidey slinging around town making jokes, capturing bad guys, getting kicked by J. Jonah Jameson, and having girl trouble. What I've happily encountered are cool storylines with weather — I like working with weather — and dark subject matter with nasty villains, cool guests like Wolverine, and lots of blood and death and skulls and blood and violence and blood. It feels great!"

The return of Spider-Man's supporting cast was part of the appeal of the new direction for Slott, who added, "For quite some time, Spidey's supporting cast had shrunk down to just himself, MJ, Aunt May, and his super-hero buddies. Everyone knew his secret identity and they all treated him as this person who was *both* Peter Parker and Spider-Man. For me, a lot of the fun of Spidey is how relatable he is *as* Peter Parker. Now we've got real people hanging out with Pete, treating him like a real person, and adding more 'soap opera' to his life. To me, this is the magic

"The version of Peter being married didn't entirely work ... It didn't feel like a real marriage, but it didn't feel like classic Spider-Man either."

— Marc Guggenheim

"I'm enjoying drawing Anti-Venom and I'm really enjoying getting to draw The Scorpion. However, I hate drawing the Osborn men's hair. I despise those corn rows."
— John Romita Jr.

formula Stan Lee and Steve Ditko brought to this character. He's not a billionaire playboy; he's the guy you know."

Romita said he also enjoys the struggling Peter Parker character. "It's the nuts and bolts: the original idea of Spider-Man," he added. "If Peter Parker remains true to the original Peter Parker, which is a struggling young man, I'd enjoy that."

Shipping schedules: Threat or menace?

The fictional changes to Peter Parker's status quo were also reflected in the real-world shipping schedule of *Amazing Spider-Man*, which began shipping three issues per month following the cancellations of *Friendly Neighborhood Spider-Man* and *Spectacular Spider-Man*. That frequency change meant readers could get an entire story arc per month but also meant increased workloads for the creators. While Guggenheim said that the production schedule is Editor Stephen Wacker's "tumor-inducing headache," he added that he's still producing one Spider-Man script per month, "though I'm trying to write entire arcs at a time, so it doesn't always quite work out to a one-issue-a-month schedule for me."

Slott said that sleep is a victim of the intensive schedule. In late August, he was wrapping up the six-part "New Ways to Die" story arc and said, "I'm going straight into the next two-parter *while* taking another pass at a story for *next* July. And there's a story in between there that I'll have to get to work on, too! Here's the thing though: I'm working on *Amazing Spider-Man*! You can't beat that!"

On the artistic side, Bachalo said that "watching four months of work shipping in one month" could be difficult. "I'm accustomed to having the arc ship over three or four months. It feels a little more important, somehow, I think. I feel like a movie director who works on a film for a year and watches, as it hits the theaters, and then — *Wap!* — is gone in a few weeks. Except I don't get paid the big director bucks. That, I imagine, kinda softens the blow a little."

Romita said that he had a good lead going into "New Ways to Die," his first arc on the series that marks his return to the title after a run with J. Michael Straczynski earlier in the decade. "I could do three issues in a month, but I'd have to put myself in hock creatively to do it. I can do two books a month, but three would be a stretch. The key would be to reduce the quality just a touch, and I don't want to do that."

On the hand, shipping three issues per month has meant some bonuses for the creators. Bachalo said, "There's a really big high for about three weeks, when my books are dominating the racks — but then, the following month, there's that big 'gulp' hangover."

In addition to being teamed with Slott again, Romita said he's enjoying "having The Goblin again. I didn't want to create any dopey new characters, no crazy new costumes."

Slott said that two factors make working on *Amazing Spider-Man* a fun job: "the people and the days the art comes in." He added, "We've got a great team on the book. I'm awed that I get to collaborate with the caliber of artists that Steve brings in on this book. Every single art team that's been on *Amazing Spider-Man* is made up of the *best* people in the industry today. And every day a page comes in, even on another writer's story, it's the biggest rush of adrenaline you can ever get in comics."

Guggenheim focused on Spider-Man the character as his favorite part of his job. "I love writing the Spidey banter — I just love it. There's

no joke that guy won't make and it's a great deal of fun for me."

Characters. A number of new villains and other characters have been introduced in "Brand New Day," and Romita said that, while he was never a big fan of Venom, "I'm enjoying drawing Anti-Venom and I'm really enjoying getting to draw The Scorpion. However, I hate drawing the Osborn men's hair. I despise those corn rows."

Both Guggenheim and Slott chose Paper Doll, a stalker of celebrities with the ability to become two-dimensional, as their favorite among the new characters. Slott said, "She's freaky, she's creepy, and she's fun to write. I'd have to say the reason she's my favorite is because of all the wonderful design work artist Marcos Martin put into her. The way she moves and looks on the page, just on a purely visual level: She's an amazing character to look at."

The future. Looking ahead at the Spider-Man franchise, Romita said, "I have no idea what the future holds. I don't know what my next arc will hold. Even from the six issues I've drawn, I can't tell. Even with all those events, I can't predict."

While Slott and Guggenheim had more concrete information on upcoming arcs, they played their cards close to the vest, with Slott saying, "When we started on this leg of *Amazing Spider-Man*, we all decided to put the classic Spidey villains on the shelf. The idea was to let them marinate, so that, when we brought them back, we could bring them back in *big* ways. That's what I'm so excited about, going into Year Two: playing with some of my favorites, like Mysterio, Doc Ock, and Sandman."

Guggenheim said, "We have the stories roughly plotted out for another year. My hope for the franchise is that, as 'One More Day' recedes into memory and word spreads of what we're doing with 'Brand New Day,' more and more people will come to check out — if not accept — the new status quo and appreciate it for what it is. For my part, I'm just trying to write the best damn stories I can. All of us believe that quality will outlast controversy."

Finally, Bachalo expressed his wishes for the future: "I'd like to see lots more blood and guts, please, and a few guest appearances by some really hot villainous babes. I'll still be around, and we'll have years' worth of super-exciting, well-told *Amazing Spider-Man* stories behind us and more in front of us, with a rabid and expanding fan base driving up my incentive payments. That's really the best that I can hope for. The best way I can contribute is to add lots of violence when there isn't any and selfishly inject super-sexy female villains when appropriate — or whenever."

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WHO REALLY KILLED GWEN STACY?

by **SCOTT BRICK**

25 years after the most shocking supporting character death in comic-book history — Spider-Man's beloved Gwen Stacy, murdered by The Green Goblin — the mystery remains ...

Who really wanted Gwen dead? Today, the creators tell their story.

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NEW YORK'S FINEST DAILY NEWSPAPER

Late police captain's daughter killed; Spider-Man involved

By Ben Urich, with additional analysis by J. Jonah Jameson

Gwendolyne Stacy died yesterday, an innocent victim in the latest clash between Spider-Man and The Green Goblin. Stacy, in her early 20s and single, sustained her fatal injuries when she plummeted from atop the George Washington Bridge. She is survived by her uncle, Arthur, and two cousins, Jill and Paul.

Family friend and *Daily Bugle* freelance photographer Peter Parker issued the following statement: "Loved by all, known by few, she was taken too soon. She will be missed."

Ironically, Stacy's father, Police Captain George Stacy, was likewise killed in

File photo by Phil Sheldon

GWENDOLYNE STACY

*[**Editor's note:** The following article originally appeared in **CBG** #1277 (May 8, 1998). It is reprinted here with minimal editorial changes.]*

To say that Gwen Stacy's death rocked the comics world in 1973 is to understate matters considerably. Never before had an event created an uproar of such magnitude, ignited so many angry complaints, or caused so much righteous indignation. Even now, on the 25th anniversary of her death, the memory of her passing lingers.

The death of Gwen Stacy remains as fascinating and heart-wrenching a tale today as when it occurred. What makes the tale of her passing so fascinating? Perhaps it's because, of the six basic elements to every story, three remain unanswered, despite the passage of time.

The What, Where, and When are simple enough: Gwen's death took place atop the George Washington Bridge (although the art depicted the Brooklyn Bridge) in Spring 1973 (*Amazing Spider-Man* #121, Jun 73). However, despite The Green Goblin's presence in the tale and his culpability in the crime, the question "Who killed Gwen Stacy?' remains unanswered. The Goblin, after all, was merely the storyteller's contrivance, a nefarious puppet to work his will. "Of the seven men who worked directly on that fateful issue, whose idea was it to kill Gwen Stacy?" is the better, if unanswered, question.

"Why?" is another matter that has similarly gone ignored. Speculations and suspicions have accumulated over the years. Why should a woman whose destiny clearly lay at the side of Spider-Man suddenly become no more than a memory of lost love?

But, of all these unanswered questions, perhaps the greatest remains: "How?" What was it, specifically, that caused Gwen's death? Was it the horrendous impact of The Goblin's flier that propelled her off the bridge? The shock of the fall and the trauma it caused, perhaps? Or was there a monumental significance to the book's tiniest sound effect, a "Snap!" less than a quarter-inch in size, situated directly

behind Gwen's head, as Spider-Man's webbing interrupted her fall? Could our hero have inadvertently snapped his beloved's neck while trying to save her life?

In the intervening years, a persistent rumor arose surrounding that sound effect. Years ago at the San Diego Comic-Con, John Romita, the issue's inker and Marvel's former art director, claimed that the "Snap!" had not been in the original script, that it had been added later by party or parties unknown. Conspiracy theorists began wondering, "Who could have done it?' The inker, perhaps, in a moment of inspiration? The writer or artist? Or might it have been an editorial concession to the almighty Comics Code Authority, an end-run around its restrictive policies?

For 25 years, three questions have gone unanswered. Thankfully, however, at this time when we commemorate her passing, the key players in Gwen's death scene are all still around. Despite the passage of years, the answers are finally within reach.

The likely suspects. Of the names mentioned in the credits, the four most likely to have had an impact on the plotting of the story are: Writer Gerry Conway, Penciller Gil Kane, Inker John Romita, and Editor Roy Thomas. The issue's letterer, Artie Simek, died in the '70s; the best resource to discover where the "Snap!" came from is, therefore, gone. Despite his passing, however, the search commences. But where to begin?

Lee's light. Stan Lee, Marvel's legendary progenitor, co-created Spider- Man in 1962. Despite his name being left off the credits, Lee nonetheless remained Marvel's driving force and most prominent spokesman in 1973. Whereas he might not have been privy to such seemingly mundane details as the sound effect, Lee shed some light upon the situation as it stood in 1973 and how events may have fallen into place.

"Now, my memory is bad," began Lee, "but I'm guessing when Gerry Conway took over the series, he said, 'How should I write it?' I said, 'You're the writer; do it however you want.' Gerry says that he had asked me if he could kill Gwen and that I said yes, and that may well be the case, but I don't know why I ever said yes.

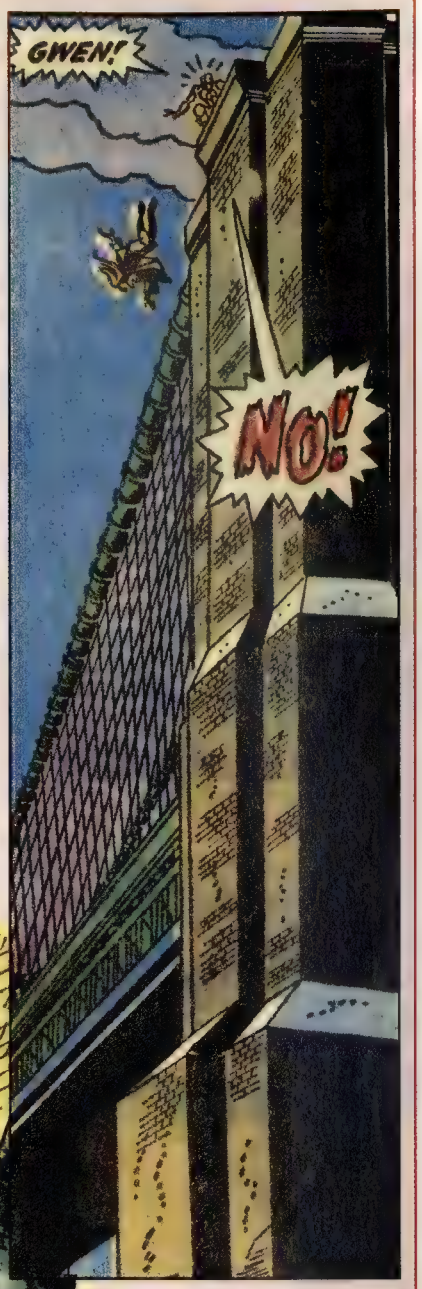
"If I'm not writing it myself, I really don't have the right to tell another writer how to do it. I always feel a creative person does his best work if he's unhampered. So I'm guessing that, if Gerry really asked me about it, even though I didn't like the idea, I probably would have said, 'Well, if it's something you want to do ...' When I read it later on, I thought, 'Oh, my God, what the hell have we done?' "

So, according to Lee's memory, the perpetrator would have been Gerry Conway. But the motive? There, Lee had only speculation, having no memory of that specific decision being made. "Whatever the reason,"

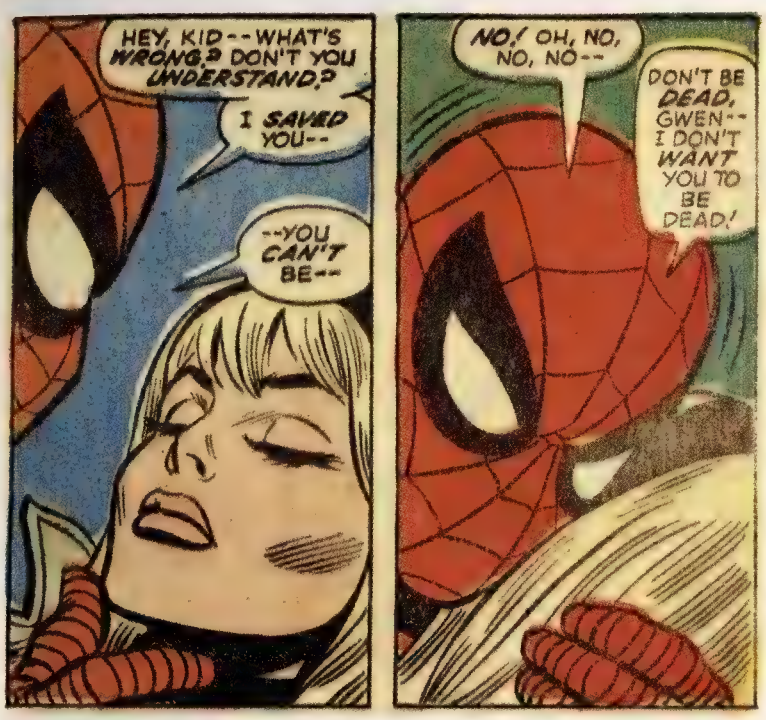
Anatomy of a murder

After being kidnapped by the Green Goblin in *Amazing Spider-Man* #121 (Jun 73), Gwen Stacy is taken to the top of the George Washington Bridge, where she lies unconscious while Spider-Man and the Goblin battle. During the fight, the Goblin flies too close to the comatose Stacy, knocking her from the tower. Spider-Man shoots his webbing after her and catches her before she hits the water, in the scenes shown here.

Subsequently, Spider-Man puts Gwen's body on a dock near the bridge, where it's discovered by the police (*Amazing Spider-Man* #122, Jul 73) and taken away. Seeking vengeance, Spidey tracks the Goblin to one of his hideouts, where the arch-villain is apparently killed during a subsequent battle.



The scene of the crime, referred to as the George Washington Bridge in the text, but shown as the Brooklyn Bridge, is shown above, while the "Snap!" heard throughout fandom is shown at left.



Stan Lee: The co-creator: What did he know and when did he know it?

Roy Thomas: The editor: Did he dictate the death?

said Lee, "I personally hate killing characters in comics. I don't understand the editorial thinking behind it. I had come up with these characters for a reason. Too many people in comics today ask themselves, 'What can I do to keep the readers' interest, what can I do as a surprise?' Unfortunately, the easiest answer seems to be, 'We'll kill a character.' I just feel that's the cowardly way out. It should be that we just think of more clever ideas."

Regarding the "Snap!" — Lee could remember nothing, having never heard the rumor. "I wasn't aware of that," he said, "To me, that's a little too — I don't think we have to know her neck snapped, you know what I mean? To me, the idea of this lovely girl's neck snapping: I don't feel I have to know that; it's enough for me to know she fell down and was killed, you know what I mean?"

So of the three questions, there was one lead: The decision to kill Gwen was likely Gerry Conway's. Lee mentioned that Roy Thomas, Marvel's editor in chief in 1973, would likely have a better memory of the events in question. One creator down, four to go.

Thomas' theories. Roy Thomas was the first person in history besides Stan to have written an *Amazing Spider-Man* story, during a brief transition period before Gerry Conway took over. When Stan moved into his position as publisher, Roy became Marvel's editor in chief. He was far more involved in Spider-Man's planning stages at this point than Stan and seemed likely to have a good indication of who might have killed Gwen.

"As editor, I wasn't as intimately involved as Gerry or John Romita," Thomas began. "Stan has always said his memory wasn't his strongest point. I say this with great respect for Stan: When people used to ask him, 'Why did you kill Gwen Stacy?' Stan came up with this story off the top of his head that Gerry Conway did it while Stan was out of town. It's sort of true in the sense that he may not have been paying attention. We'd all try to sneak in stuff behind his back that we thought was good, here and there, as we found our own voice. That's only natural. At the same time, the idea that the three of us together, or even separately, would have tried to sneak in the death of Gwen Stacy without Stan approving it is just so absurd ... besides, he was never out of town that long."

So, according to Roy, Stan gave his assent. But whose *idea* was it, originally? "Basically, it was John Romita and Gerry Conway," said Thomas, "with my approval and Stan's approval, which he sort of forgot about, because he had other things on his mind. According to the introduction Gerry wrote for the *Clone Genesis* trade paperback, he claims it was actually John's suggestion. I don't know. John wasn't used to coming up with the ideas that then became the actual stories, but maybe he was playing around with it and it got out of hand. All I know is we went through all the right channels. I'm sure they just convinced Stan we needed to shake things up a little bit.

"I don't know. People say they want realism in comics, but everybody has their own boundaries about where that realism starts and where it stops. People hated it. I know Gerry and Stan got the flak, and Gerry was very sensitive about it at the time, because, not only had he gone through channels, but he was very pleased with the story. He was very happy with the fact that it wasn't that she falls to her death; it was almost like Spider-Man, in saving her, snapped her neck."

Aha, now to the meat of the matter! Speaking of the "Snap!" — did Roy have any memory regarding that particular sound effect? Might it have been added after the fact? And, if so, whose decision was it? "I don't recall our having to change anything in that," said Thomas. "They might have changed it without even bothering to tell me, in some cases, if it was a simple change. But in a major thing like that, I might have been involved but I still might have forgotten it.

"Look at the picture," Thomas advised, "and see if the story — if you changed the balloon — if you could do it with the exact same pencils or with a minor re-drawing. It might turn out that exactly the same pictures could tell both stories."

The story reads as though the "Snap!" was an afterthought. When Peter begins mourning Gwen's loss, The Goblin taunts, "Romantic idiot! She was dead before your webbing reached her! A fall from that height would kill anyone ... before they struck the ground! But for you, my friend ... death will come more

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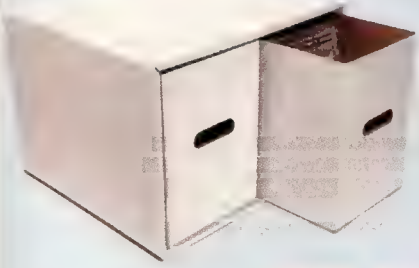

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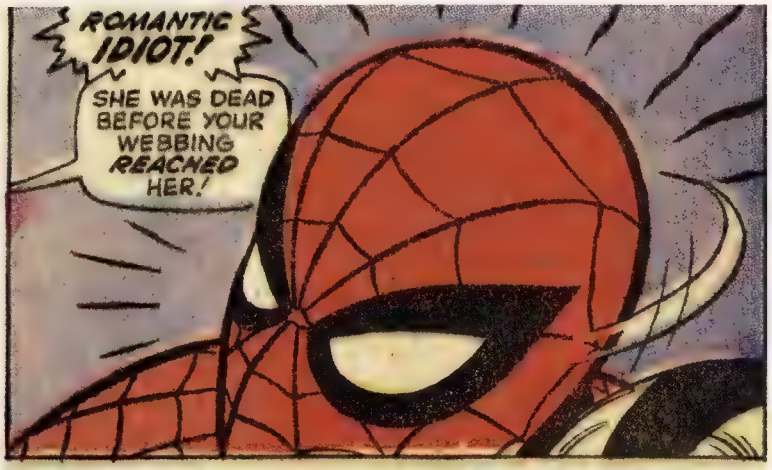
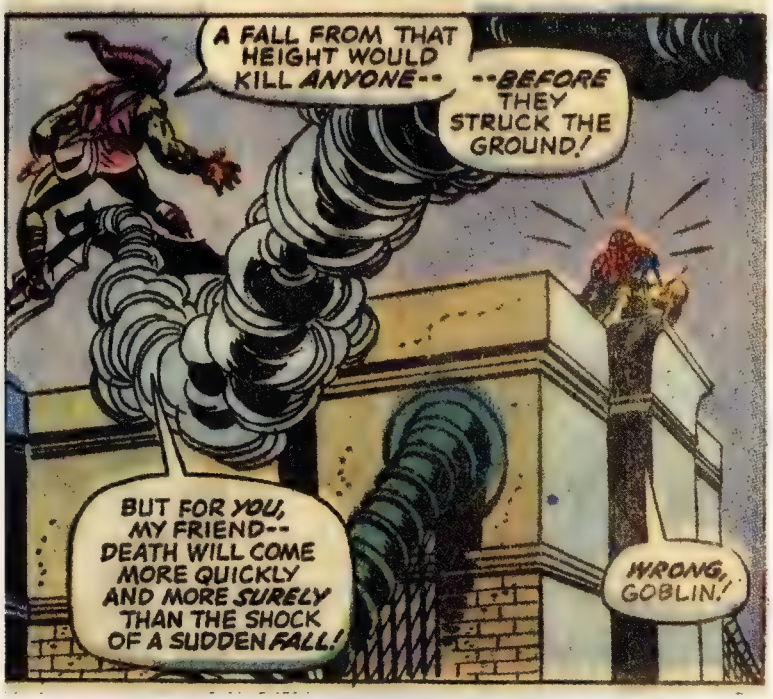




Gil Kane: The artist: Drawn into the conspiracy?

quickly and more surely than the shock of a sudden fall!" It seems clear that the script's original intention was to blame Gwen's demise upon the fall itself, not its sudden interruption. Clearly, the "Snap!" must have been added later. Nonetheless, Thomas said, "It seems unlikely anybody would have done something like that without checking with me, but I don't remember. I don't think anybody would have a great reason to do this."

So, of the three questions, there were two probable leads. Apparently, John Romita came up with the idea in conjunction with Gerry Conway. Why? To shake things up. And, as for the "Snap!" — Thomas suggested the search should shift to the issue's artist, who would probably remember the best of anyone at what point the sound effect was included.

Kane's conclusions. Gil Kane began working on *Amazing Spider-Man* nearly three years before Gwen's death. "Both John and Gerry were closer to what was going on, editorially," said Kane. "They were closer to the response, and I wasn't really concerned about it, one way or the other. For me, it was primarily just an assignment.

"I'll tell you frankly. This may be the 25th anniversary, but it doesn't have much significance for me. I just remember it as a work experience. I presumed at the time that it had to do with the fact that they had written themselves into a situation where they couldn't go any further with Spider-Man without changing the character, so it was just easier to get rid of the girl."

Three creators interviewed, and still only two unsubstantiated leads. Things were beginning to look bleak.

Romita's recollections. John Romita, Spider-Man's penciller for nearly 80 issues, was intimately involved in plotting the ongoing saga of Peter Parker's life and was the man who inked Gwen Story's death. From his best recollections, whose idea was it to kill Gwen?

"Actually, I think Gerry and I had been talking about making a major change just to shake up the readers for several months. And it certainly worked," said Romita. "This is another 'depending-on-whom-you-talk-to' story; everybody seems to remember it differently. At the time, I was under the impression that they were looking to kill a major character. At the time I remember, we were talking about Aunt May dying. I protested against it; I thought Aunt May was crucial to the premise. I then made the recommendation that it should be one of the girls — either Gwen or Mary Jane. I opted for Gwen, because I thought it would be mere shocking. Mary Jane was like a passing fancy there and wouldn't be quite so shocking. So my recommendation was it should be Gwen Stacy, for the reason that it would shock *me*, as a reader. I felt like Gerry took a bad rap; I don't think it was Gerry's idea to kill her."

Paydirt. The first question, answered. Yet knowing who killed Gwen Stacy seemed empty somehow, without an accompanying explanation: "Why?" Did Romita prefer Mary Jane to Gwen, perhaps? He did, after all, create the vivacious red-head, whereas Gwen was a holdover from Steve Ditko's tenure on the series. "Gwen was a ladylike, quality person, and the other one was sort of an airhead," Romita offered, surprisingly. "Stan used to accuse me of making Mary Jane a more attractive character. I used to tell him: No, even though I had created the image of Mary Jane, my favorite character was the more ladylike Gwen."

So Gwen was Romita's favorite but it was his suggestion to kill her? "It's funny, but, even though I say the character was my favorite, I never lost track of the fact that they were characters to be juggled around in the strip,"

said Romita. "When I say she was my favorite character, it wasn't that I was under the assumption she was real. [*Laughter.*] I would care about these characters and I would act as though they were real, but I figured that was part of my job: treat them the way a director and an actor would be expected to do it. So, as a director, I got to believe in these characters very much — and care.

"I always tell this story in connection with Gwen, because, when I was 10 years old, a major character died in *Terry and the Pirates*: Pat Ryan's girlfriend, Raven Sherman. I remember people talking about her on the streets. Whenever people were getting insulated, Milton Caniff would shake them up with the loss of a character. To this day, it still strikes me as a hell of a tool. I'm still sucked in by that whole thing. To this day, if I read those stories, I'm still touched by them. It's ridiculous. I know this is a piece of paper, I know Milton Caniff made this up and that nobody died, but it still touches me. I still get tugs. I just figured, if I felt it, maybe other people would feel it."

Of the three all-important questions, at this point only one remained unanswered: Was the "Snap!" added after the issue was finished? "It was quite possible that it was added," Romita said. "There was no written plot, it was orally plotted, so, when I did the drawings, Gerry then got it to do the sound effects and placement of balloons. At that stage, it was quite possible that it was added, and I'll tell you something: That's not an uncommon thing. When we did it this way, the drawings created a lot of subtleties that were never envisioned. It's certainly not impossible that the emotion grabbed Gerry when he saw the artwork."

At last, a solid lead, something more than mere speculation. Gerry Conway may have done the deed, in more ways than one. Romita cast his memory back to verify, if possible, whether the "Snap!" was on the page when he inked it. "You know, when I inked it, I think the sound effect was in there, but I'm not sure," said Romita. "I got it after the lettering was done, so I can't swear either way. It probably was in there. On the other hand, it could have been added. It adds another bit of mystery to it. It's a crazy twist on a twist."

Before recommending verification of his speculations from Conway, Romita offered a few parting words of sadness and regret at Gwen's passing. "I was fully aware that it was going to be an important character that was missing," said Romita, "but I was going about my business and not thinking about the ramifications. A character like that, to be remembered after all these years, is a wonderful thing."

Conway's confession. "I did it," Conway began, upon hearing the "Snap!" rumor. "It was my fault or my credit, one or the other." And, just like that, all questions were apparently answered.

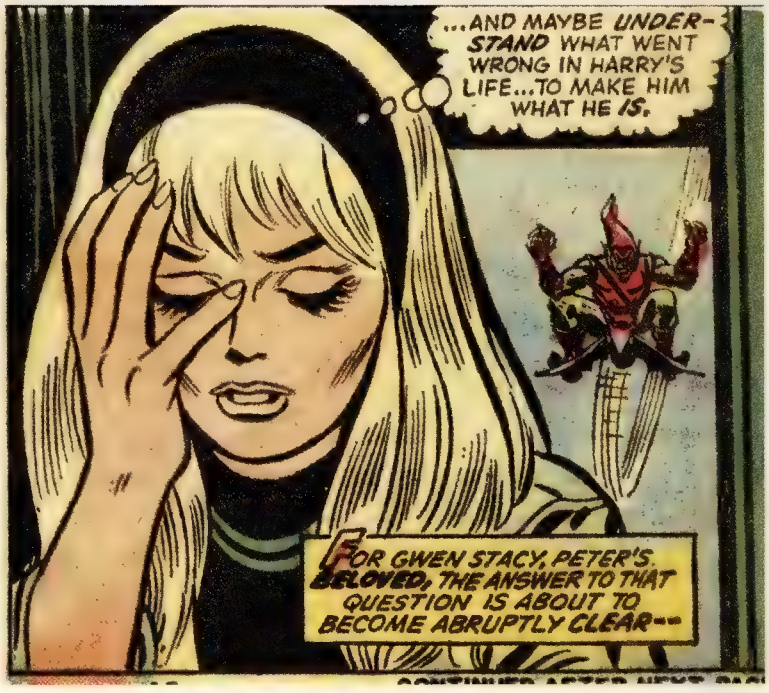
"You have to understand how Marvel scripts at that time were developed," Conway continued. "The procedure was: The writer would develop a story, the story would be written out in more or less detail, and you might include some dialogue, but mostly you're just giving the beats of the story. The artist draws it, and the writer comes along and writes the dialogue and adds any sound effects or special effects that might be required for the script.

"So, yes, the 'Snap!' was not in the original outline, but it was in the script that I produced off of Gil's art. I think the reason I put it in — there were probably two basic reasons. The first was, looking at the artwork, it seemed to me it needed something at that moment.

"The second was, on some subliminal level, I knew what the theme of the story was going to be and discovered that theme as it was being written, the theme being an extension of the original 'With great power comes great responsibility.' But the flipside of that is: You are responsible for everything — that, even being a hero, you can't save everyone, and the very attempt to do so may in fact cause the disaster you're trying to avoid. It was kind of an existential view. It was in the script but it wasn't in the original outline, although it might have been inherent in the original outline."

Despite Romita's speculation that Gwen's death was intended to shake readers out of any feelings of complacency, Conway offered a very different reason for the events of issue #121. "Gwen Stacy to me had always seemed like a bad afterthought," said Conway. "She was certainly the least interesting of Peter's first four girlfriends. I always thought Gwen Stacy just didn't have anything to recommend her as a girlfriend. Gwen was introduced in issue #31, then I bumped her off in #121, so she was

John Romita: The inker: Did he erase her?



around for about 90 issues. Now, not to criticize the work, but it was not very memorable stuff, to my mind. I was a Mary Jane partisan. As far as I was concerned, between the two, there really wasn't much choice. I just wanted to write a story that would enable me to make Mary Jane Peter's main squeeze.

"It was one of those incredible moments where art and inspiration and desperation all seemed to come together to create something memorable.

"Part of the problem in understanding comics, I think, is realizing most of this is done by the seat of their pants by guys who are trying to meet a deadline and not really thinking about what the full repercussions are going to be a year or two down the line, which gives it its charm but also makes it kind of chaotic to go back and interpolate what was really intended by all of these types of changes."

Conclusions. Despite the hazards of trying to re-create a moment 25 years later, the following conclusions now appear accurate:

• Gerry Conway killed Gwen Stacy, but at John Romita's initial suggestion.

• Whereas Romita believed it was done to shake readers out of their complacency, Conway nonetheless maintains he did it because he never cared for Gwen and wanted to make Mary Jane Peter's love interest.

• Conway added the "Snap!"

The fan response. The facts concerning Gwen Stacy's death are all accounted for, yet it's never enough to merely say someone lived or someone died. Much more important is what kind of impact they made upon others — and, on that front, Gwen Stacy has no peer.

Gwen's death created a tidal wave of fan uproar. "People were threatening Gerry's life," Romita recalled.

"Gerry got letters calling him a murderer, and Stan was probably called the same thing," offered Thomas.

Conway bore the brunt of the attack, and, since he was handling the letters column at the time, he saw the fans' response first-hand. Only three of the angry letters ever saw print; one began, "Dear Cruds," another accused everyone involved of "First Degree Murder!" while the last suggested throwing Conway off the George

Memories of Gwen: 10 years later

In the three years I spent writing about comic books, I produced more than 300 articles, stringing together nearly half a million words, yet, of them all, it's the 4,000 I wrote about Gwen Stacy's demise in ***Comics Buyer's Guide*** that remain with me most vividly.

I'd wanted to write an appreciation of my favorite comic-book character for years, and, in 1998, on the 25th anniversary of her passing, it seemed the perfect opportunity — yet to merely commemorate the event wasn't enough. Both then-Managing Editor John Jackson Miller and I wanted to ask the more important questions, "*Who* did it, and *why* did it happen?"

Now, 10 years after learning the answers, it amazes me that the piece still generates so much interest. There seems a bizarre irony about writing an article — an article documenting the demise of a beloved character — that continues to have a life of its own.

Every month, it seems, someone e-mails me, asking follow-up questions. Every year, it seems, someone asks me, incredulously, how this could have happened. Amazingly, it's now children who ask me questions about the character, having been exposed to Gwen through her various appearances in comics and film these last few years; they want to know how she *really* died — and thank me for getting to the bottom of it.

It's a progression of questions and events that began more than 10 years ago, just after writing the article. The ***CBG*** staff forwarded me a number of the responses they received — and kept receiving — about it, and, at various meetings with DC and Marvel, I realized that people were still talking about the piece, long after it was off the shelves. Soon, I found myself known around the industry as "the Gwen Stacy guy."

At the time, I thought I was the only one asking questions in the wake of Gwen's passing. Now, I realize I was asking these questions on behalf of an entire generation and I feel more happy and satisfied with each passing year that I was a part of this. Something kept people talking about it, and, as much as I'd like to believe it was because of the article or something specific to my writing, I believe it had more to do with the character herself. Gwen touched something in many of us who read *Amazing Spider-Man*; I merely wrote about it. She was a much-loved character who died according to the whims of her creators, yet she's stayed alive seemingly according to her own.

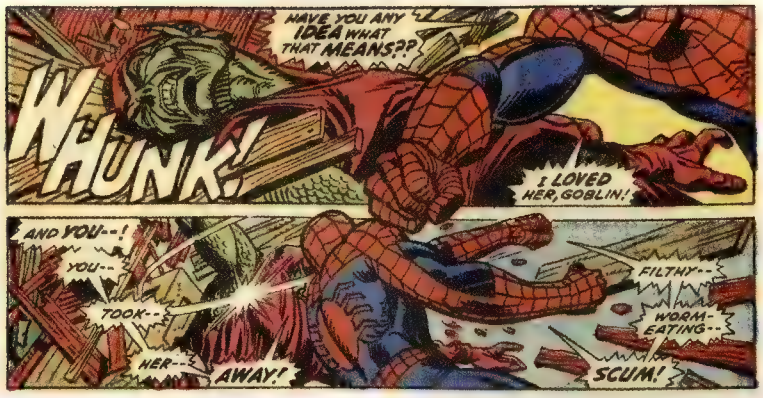
When I interviewed Gerry Conway 10 years ago, he had long since moved on to another career in television. While we spoke on the phone, he shared with me that, just that day, he'd been eating lunch with an associate of his on the staff of *Law & Order* and mentioned that he had a phone interview with me set for later in the evening. "It's about something that happened when I was writing comics, about 25 years ago," he told the associate. "There was this character who died, and I ..." Stunned, the man dropped his fork and asked, "*You* killed Gwen Stacy?"

Well, it's now 10 years later, and I've moved on to a career reading audiobooks and, at a recent event reading aloud to a group of librarians and fans, I mentioned that I used to write for the comic-book press.

When asked what specifically I wrote about, I replied, "Well, there was a character who passed away in comics years ago, and I was fortunate enough to be able to track down what really happened to her ..." There was a pause, and a fan in the audience replied, "*You're* the Gwen Stacy guy?"

Remembering Gerry's story, I just nodded my head. "Yep," I replied, "that's me."

— Scott Brick
Aug. 15, 2008



Washington Bridge to see if the fall would kill him before impact. "I have to say, it really made my professional career in comics unpleasant for a number of years," said Conway, a master of understatement.

For his part, Romita said he saw the response as a positive thing. "I certainly was touched by the reaction of the readers, because that, to me, I felt was a compliment to the series," said Romita. "It's such a wonderful tribute to the structure of the series, the buildup of the story to a point where people care so much."

Perhaps even greater than the fans' response was the impact Gwen's death had upon the comics world in general. In many ways, the issue marked the end of the innocence, not merely in Peter's life, but for comics in general.

"I think there's a lot of truth to that," Lee said. "There was a sort of innocence about reading comics. You knew the characters would never die, you never had to worry that much. Suddenly, the readers were faced with the notion that, yes, the people who are important to us in the story can die."

Second-guessing seems inevitable, even for the men associated with the death of Gwen Stacy.

"I could have said 'No' at the beginning," said Thomas. "I could have said 'No' and squelched it, but my feeling was: 'Let's think about it, let's consider it.' Once it got considered, we just did it, and it was only later that we realized success has many fathers and failure is an orphan — and, although this wasn't really a failure, it seems like an orphan, anyway."

Looking back, would Thomas have reacted differently? "Well, if Stan approved it and if Gerry and John wanted to do it, I'd say I can't see any reason not to. I don't think there's anything really inevitable about these things. Would Spider-Man be a better or worse series now, because of it? In the long run, it wouldn't have made a difference, because somebody else would have killed somebody else. In the long run, when it all washed out in the end, the series would be different today but it would not be necessarily better or worse."

Now turn to **Page 140** for an additional blast from the past as our readers share their opinions.

Mike Kunkel's magic words

by **ANDREW "CAPTAIN COMICS" SMITH**

Making marvels with Billy Batson and the Magic of Shazam!

Mike Kunkel has worked for years in the animation field, primarily at Disney, and is probably best known in the comics world for *Herobear and the Kid*, a well-regarded independent title he both writes and draws. Recently, DC turned him loose on the all-new *Billy Batson and the Magic of Shazam* for its Johnny DC line.

CBG: Are you a long-time Captain Marvel fan and is this job a dream come true — or is it just another day at the office?

Mike Kunkel: I would say that this is more than just another day at the office, because, *yes*, I'm doing an absolute dream come true.

Captain Marvel has *always* been a huge favorite of mine. This is a character and world that I've loved since I was a little kid. I always loved the idea that a kid could be chosen to get a power. I mean, how cool was it that it meant that any of us kids could be chosen? Billy Batson's story is the perfect wish-fulfillment adventure, and I couldn't be happier to be bringing a new series of adventures to fans.

*CBG: Were you tapped for this job on the strength of **Herobear and the Kid**? How did you get the gig, anyway?*

Kunkel: When DC came to me, I think what I did with *Herobear and the Kid* is what gave them an idea of how I'd handle an all-ages take on a character and story. They wanted something new for Cap that could be for grown-ups and kids and be clean and fun. Editor Jann Jones wanted to establish a new kind of all-ages line for DC, and I think she's done an absolutely awesome job. She and Dan DiDio talked about having specific all-ages established creators coming on to tell stories with their specific unique visions.I'm honored that Jann, Dan, and Paul Levitz have given me the opportunity to take such a great character under my wing.

*CBG: What's the tone of **Billy Batson**? Are you shooting for adult readers as well as kids?*

Kunkel: I'm definitely shooting for an "All-Ages" audience: kids *and* grown-ups. I've received so many letters from people saying how they have been reading the book *with* their son or daughter or niece or nephew or class, and they have

enjoyed it *together.* I love that. I love that it is creating "family events" and experiences that people are sharing. Whether you are a kid or a kid at heart, I want this book to definitely be for you.

CBG: *Of all the takes on Captain Marvel, from C.C. Beck to the TV show to Jerry Ordway to Jeff Smith, what's your personal favorite? Will that influence* ***Billy Batson*** *or will you do your own thing?*

Kunkel: I really enjoy a lot of the variety of takes on Captain Marvel. I can't help but be influenced by them all in some manner. Playfulness, fun, nostalgia, heroism, honesty, innocence, heart — there is something in each one of those great incarnations that I so very much enjoy and respect.

CBG: *How many old friends are you planning on re-introducing? Who's your favorite from the classic cast?*

Kunkel: Well, right off the bat, I'm bringing in the big name: Theo/Black Adam. He's a complete bully to Billy. I really like him as a character because he's the antithesis to Captain Marvel. It really makes Captain Marvel shine more. And, honestly, it is sort of a matter of point of view between Black Adam and Cap, almost in a weird way similar to Professor X and Magneto. Black Adam thinks Cap is wasting his time helping people, when he should be embracing the power he was given. Captain Marvel, of course, doesn't see it this way at all. Plus, in my version, Adam is a 14-year-old punk who is hassling Billy at every turn, and Billy has to face a definite antagonist who is around his age.

I do have to say also that I definitely am looking forward to bringing Dr. Sivana into the world. He's next. Dr. Sivana is going to be fun. I really like the whole "mad-scientist-taking-over-the-world" quality to his character. I know it might be kinda silly, but I see a little bit of Plankton from *SpongeBob SquarePants* in him — and also Stewie from *Family Guy.* And, of course, also Talky Tawny when the timing is right.

I know it might be kinda silly, but I see a little bit of Plankton from *SpongeBob SquarePants* in Doctor Sivana — and also Stewie from *Family Guy*.

CBG: *Will there just be the one Captain Marvel, or will Mary, Freddy, the Lieutenants Marvel, Hoppy, and all those other guys get into the act?*

Kunkel: Right now, it will be just Captain Marvel and Mary Marvel. It's Billy's story with his sister, so I want that relationship to really be the basis for everything. I want their stories and adventures to be completely set before bringing any other Marvels into the universe. But, of course, the idea of Hoppy, a

I want to find things in Billy's personality that I can then give the bad guy a point of view to be contrary to — and then pit them against each other.

giant bunny with the magic lightning power, does intrigue me and make me want to find a way to bring him in.

CBG: Any new characters? Anyone specific we should watch for?

Kunkel: Little by little, new characters will be introduced. Nobody to hint at just yet. But there will be some coming and they are gonna be a lot of fun.

CBG: It appears the DC-universe version of the main character is dropping the "Captain Marvel" name in favor of "Shazam." Does that affect you in any way? Has anyone said anything?

Kunkel: Nope. I'm really outside of the main DC universe. I'm actually in the Fawcett City Universe [*laughter*] which is a lot of fun. I can still just call him Captain Marvel and stay inside this playground where things don't have to get caught up in continuity.

CBG: Theo "Black" Adam is a pretty bad guy in the DC universe. How will you tone down his eeeevilness for the Johnny DC line? Ditto for Sivana and the other bad guys, assuming they appear.

Kunkel: I'm certainly not going to have his "eeeevilness" turn into mass murder and such. Certainly, there will be some mild mayhem and some fighting. But, with Black Adam and the other bad guys, it is more about creating an adversary for Billy Batson/Captain Marvel's character. I want to find things in Billy's personality that I can then give the bad guy a point of view to be contrary to — and then pit them against each other.

*CBG: How would you describe your approach to the art? **Herobear**? Saturday-morning cartoon? Archie style? Something else? Who are your influences?*

Kunkel: Some of my influences are classic Disney and Warner Bros. animation. So there's a little bit of "cartoon" in the books. And it's definitely my *Herobear and the Kid* style: a little bit loose and lotsa movement and acting. I've had some call my type of storytelling and comic-book style "the animation way" because of my background. I'm flattered.

Coming from animation, I have always loved "acting" the characters on the page. So I definitely put in a lot more poses for the characters because I love seeing them come to life on the page. It's important to me that, when you are reading it, it feels as if the characters are actually saying the lines and their expressions and poses change to fit the acting.

I'm also having fun with the coloring. By doing a watercolor wash look to it, it seems to keep it more alive to me and keeps the art more organic.

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Three Legions makes for lots of Legionnaires

Legion ROLL CALL, PART 2

by ANDREW "CAPTAIN COMICS" SMITH

How do you tell Mon-El, M'Onel, Valor, and Legionnaire Lemon apart?

How do you tell Mon-El, M'Onel, Valor, and Legionnaire Lemon apart? With the Captain Comics Legion of Super-Heroes Roll Call!

If you were here last month, you'll recall that I wrote about the way, in anticipation of *Final Crisis: Legion of Three Worlds*, writer Geoff Johns established in *Action Comics* #864 (Jun 08) three distinct Legion of Super-Heroes chronologies. Batman says to Superman, "I've met three different Legions, Clark," with a panel devoted to each.

Aha! That gave me the opportunity to write the long-awaited (by some) Legion Roll Call, broken down into three distinct versions. The first Legion, which ran from 1958 to 1986, and kinda-sorta until 1994, was covered last month. This issue, our topics are the second and third Legions.

Legion II:

The *Zero Hour* Legion (1994-2004)

"A second Legion, willing to jump into the fire, showed up when Earth's sun was threatening to die out."

— Batman
***Action Comics* #864**

The panel attending The Dark Knight's description depicts a scene from *Final Night* #1-4 (Nov 96) and pictures Brainiac 5, Ferro, Gates, Live Wire, and Saturn Girl. But there were a lot more Legionnaires available, as we see from the Roll Call:

• Cosmic Boy (Rokk Krinn of Braal), Saturn Girl (Imra Ardeen of Titan), and Live Wire (Garth Ranzz of Winath) found The Legion of Super-Heroes at the invitation of R.J. Brande after foiling an attempt on his life in *Legion of Super-Heroes* #0 (Oct 94). We also meet — in triplicate — Brande's personal assistant, Luornu Durgo.

• Apparition (Tinya Wazzo of Bgztl) and Triad (Luornu Durgo of Cargg) join the newly formed Legion after helping the team defuse a bomb that was set to go off in the General Assembly of the United Planets in *Legionnaires* #0 (Oct 94). We also see Brainiac 5, Chameleon, Invisible Kid, Kid Quantum, Leviathan, and XS receiving draft notices from UP President Jeanne Chu.

• Chameleon (Reep Daggle of Durla), Invisible Kid (Lyle Norg of Earth), Kid Quantum (James Cullen of Xanthu), Leviathan (Gim Allon of the Science Police), and XS (Jenni Ognats of Aarok) join in *Legion of Super-Heroes* #62 (Nov 94). Tangleweb kills Kid Quantum in that same issue.

• Brainiac 5 (Querl Dox of Colu) finally joins in *LSH* #63 (Dec 94). Tenzil Kem of Bismoll (Matter-Eater Lad in pre-*Crisis* Legion) is introduced as the chef at Legion HQ (but is not a member).

• Spark (Ayla Ranzz of Winath) replaces her brother Live Wire on the team in *Legionnaires* #20 (Dec 94), thanks to President Chu.

• Chu adds Andromeda (Laurel Gand of Daxam), Kinetix (Zoe Saugin of Aleph), and Shrinking Violet (Salu Digby of Imsk) in *LSH* #66 (Mar 95).

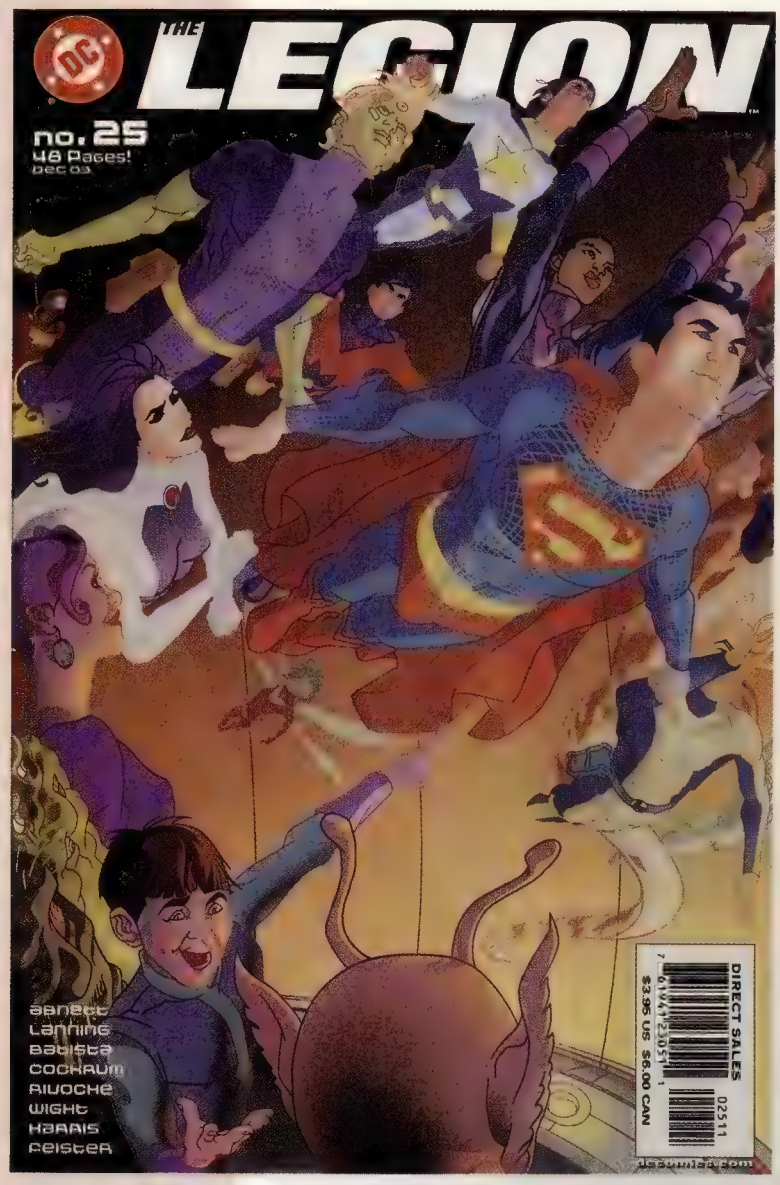
• Tomb, Cannus (Cahvey Cannus), and Brawler are shown as members of the Legion Academy in *Showcase '95* #6 (Jul 95).

• Element Lad (Jan Arrah), whose home planet of Trom was destroyed in *LSH* #71 (Aug 95), helps the team defeat The White Circle and is made a member in *Legionnaires Annual* #2 (Aug 95). It's unclear when he takes the code name, since he is called just "Jan Arrah" in most Roll Calls. P.S.: Valor begins to appear to various Legionnaires.

• Superboy (Kon-El/Conner Kent of Earth) is made an honorary member in *Legionnaires* #31 (Nov 95) after helping free Valor from the "Stasis Zone."

• Star Boy (Thom Kallor of Xanthu) reports for duty in *LSH* #76 (Jan 96), although he became a member before *LSH* #66 (Mar 95) but got sidetracked. Gates (Ti'julk Mr'asz of Vygra) joins at the same time.

• In *Legionnaires* #36 (May 96), a "Legion Rescue Squad" shows up with various former members and hangers-on, apparently assembled by Cosmic Boy behind the scenes, including Valor (who hadn't joined, since he was a revered religious figure), Ultra Boy (invited to join in *LSH* #64, Jan 95, but blocked by President Chu), Andromeda (believed dead since *Legionnaires Annual* #2 but actually in jail for assisting The White Circle), Live Wire (kicked off by President Chu), and Element



Lad (who was off the team for reasons I forget). The story runs through *LSH* #80 (May 96) and culminates in *Legionnaires* #37 (Jun 96), whereupon: Andromeda decides not to re-enlist (and later becomes a nun); Live Wire and Element Lad do; and we finally, officially get Ultra Boy (Jo-Nah of Rimbor) and Valor, as M'Onel (Lar Gand of Daxam). Other characters who had been off the team for one reason or another, such as Brainiac 5 and Kinetix, also rejoin. And the Legion becomes a volunteer organization, instead of one where members are drafted, as it was under President Chu.

• Speaking of missing members, Apparition, believed dead since *Legionnaires Annual* #2, shows up alive and hiding inside Ultra Boy in *LSH* #82 (Jul 96). Yes, she was inside him for months, 24/7, watching as he ate, slept, picked his nose, went to the bathroom ... um, don't think about it.

• The Emerald Eye kills Leviathan in *LSH* #83 (Aug 96).

• Magno (Dyrk Magz of Braal), Sensor (Jeka Wynzorr of Orando), and Umbra (Tasmia Mallor of Talok VIII) are admitted in *Legionnaires* #43 (Dec 96). Dragonmage, Dream Girl, Night Girl, Polar Boy, Splitter (the pre-*Crisis* Arm-Fall-Off Boy), and Stone Boy are rejected.

• Ferro (Andrew Nolan of Earth) is offered membership in *LSH* #93 (Jun 97) by the part of the team trapped in the 20th century, which has included Apparition, Brainiac 5, Cosmic Boy, Gates, Saturn Girl, Spark, Ultra Boy, and non-members Lt. Shvaugn Erin of the Science Police and Inferno of the Work Force since *LSH* #85 (Oct 96), and Triad since *LSH* #91 (Apr 97).

• In *Legionnaires* #49 (Jun 97), Mordru destroys Atom'x (Randall Burroughs of Xanthu). This will be important later. We see Polar Boy (Brek Bannin of Tharr) and Night Girl (Lydda Jath of Kathoon) as members of The Legion of Substitute Heroes, with implications that there are more members.

• In *Legionnaires* #50 (Jul 97), Mordru destroys Blast-Off (Jahr-Drake Ningle). This will be important later. Magno loses his powers. Violet is freed from The Emerald Eye and displays Leviathan's growing powers.

• Violet becomes Leviathan II in *Legionnaires* #52 (Sep 97), and Monstress (Candi Pyponte-Le Parc III of Xanthu) joins.

• Spark regains her lightning powers in *LSH* #101 (Feb 98). (She had gravity-negating powers for a while. Long story.)

• Antenna Lad (Khfeurb Chee Bez of Grxyor), Color Kid (Ulu Vakk of Lupra), Infectious Lass (Drura Sehpt of Somahtur), Night Girl, and Porcupine Pete (Peter Dursin of Earth) tell stories in *Legends of the Legion* #1-4 (Feb-May 98) but probably aren't members. What the heck? I'll mention 'em anyway.

• Karate Kid (Val Armorr, home world unclear) and Kid Quantum II (Jazmin Cullen of Xanthu) join in *Legionnaires* #60 (May 98).

• The renamed Brainiac 5.1 first appears in *LSH* #104 (May 98).

• The time-lost Thunder (Cece Beck of Binderaan) joins in *LSH* #110 (Dec 98).

• Readers discover that the sentient energies of Atom'x and Blast-Off have merged and call themselves Drake Burroughs, in *Legionnaires* #76 (Oct 99). The Legion builds a containment suit for him/them, and he/they join in *LSH* #125 (Mar 00) as ERG-1.

• Thunder resigns and returns to her own time in *Legionnaires* #81 (Mar 00).

• Brainiac 5.1 returns to his Brainiac 5 handle in *Legion Lost* #1 (May 00).

• ERG-1 is renamed Wildfire in *Legion Lost* #4 (Aug 00).

• Monstress is killed by The Progenitor (Element Lad) in *Legion Lost* #11 (Mar 01).

• Element Lad, who has become The Progenitor, is killed in *Legion Lost* #12 (Apr 01). Live Wire also appears to be killed but, as is often the case with this character, it doesn't stick (see *Legion* #25).

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The first glimpse of the third Legion team appeared as a prevew in *Teen Titans/ Legioon Special* #1 (Nov 04), which actually featured the Zero Hour Legion.

• Chuck Taine of Earth (pre-*Crisis* Bouncing Boy), who has been around since *LSH* #76 (Jan 96) as a mechanic, appears with The Legion Subterfuge Squad (Subs), in *Legion Worlds* #3 (Aug 01). This appears to be his first official appearance as an Honorary Member, as he is listed in *Legion Secret Files 3003*.

• Shikari Lonestar of the Kwai joins in *Legion* #3 (Feb 02). She may or may not be the *Zero Hour* version of Dawnstar. This is also the first appearance by Gear (I.Z.O.R. of Linsnar) as a Legionnaire.

• Spark becomes Live Wire II in *Legion* #10 (Sep 02) but becomes Spark again with *Legion* #15 (Feb 03). So forget I mentioned it.

• R.J. Brande invites Timber Wolf (Brin Londo of Rimbor) to join in *Legion* #13 (Dec 02).

• Dreamer (Nura Nal of Naltor) joins in *Legion* #23 (Oct 03).

• The Cadet Program shows Amp Girl (Ming Sul), Babbage, Comet Queen (Grava of Colony Extol), Polar Boy, and Retro (Deen Toro) in *Legion* #25. Live Wire returns in Element Lad's body. (You just can't kill this guy.)

• Nightwind (Berta Haris of Earth) is shown as a Legion Cadet in *Legion* #36 (Sep 04).

• A happy ending is shown in *Teen Titans/ Legion Special* #1 (Nov 04).

Legion III:

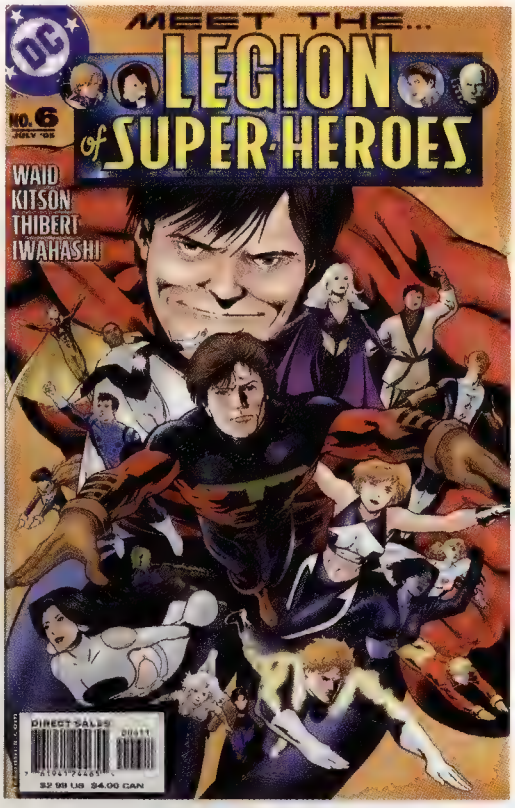
Current Occupants (2005-present)

"And I met a third team when Hal and I were chasing after ***The Book of Destiny****. Those kids had absolutely no regard for adults."*

— Batman
***Action Comics* #864**

This scene would likely have occurred in *The Brave and the Bold* #5 (second series, Sep 07), and shows only Brainiac 5. However the cover of *B&B* #5 shows Atom Girl, Brainiac 5, Chameleon, Colossal Boy, Dream Girl, Element Lad, Invisible Kid, Karate Kid , Light Lass, Lightning Lad, Phantom Girl, Saturn Girl, Shadow Lass, Star Boy, Triplicate Girl, and Ultra Boy.

The first glimpse of this team appeared as a preview in *Teen Titans/Legion Special* #1 (Nov 04), which actually featured the Zero Hour Legion. Shown, but not named, on the final page were Atom Girl, Brainiac 5, Light Lass, Chameleon, Cosmic Boy, Dream Girl, Element Lad, Invisible Kid, Karate Kid, Lightning Lad, Timber Wolf, Phantom Girl, Projectra, Saturn Girl, Shadow Lass, Star Boy, Sun Boy, and Triplicate Girl.



The ensuing series gave the skinny on these characters and others:

• The first issue indicates the Legion to be 75,000 strong — although later issues generally put the number at around a quarter of a million. Whatever the number, a distinction is made over time between the "at-large" members, who are nominal, and the "core" members, who have (the rare) flight rings and do the super-hero stuff. Of the latter, *Legion of Super-Heroes* #1 (Feb 05) establishes Brainiac 5 (Querl Dox of Colu), Chameleon (of Durla), Colossal Boy (aka Micro Lad of Earth), Cosmic Boy (Rokk Krinn of Braal), Dream Girl (cameo), Element Lad (of Trom), Invisible Kid (Lyle Norg of Earth), Karate Kid (of Earth), Light Lass (Ayla Ranzz of Winath), Phantom Girl (Tinya Wazzo of Bgztl), Princess Projectra (cover, small cameo), Shadow Lass (Tasmia Mallor of Talok VIII), Star Boy (Thom Kallor of Xanthu), Sun Boy (Dirk Morgna of Earth), Triplicate Girl (cameo), and Ultra Boy (Jo-Nah of Rimbor). I haven't listed the civilian names that haven't been officially established yet, although they're probably the ones we know. Well, except for Chameleon, who was "Officer Daggle," when he was impersonating a Science Policeman. He probably doesn't have a conventional name, like his old Reep Daggle handle.

Also, Theena is introduced as the liaison between core and at-large members. Other at-large members mentioned over time include Reflecto (*LSH* #14, Mar 06), Dav Huntr (of T'Spiri, *LSH* #15, Apr 08), Seiss (*Supergirl and the Legion of Super-Heroes* #17, Jun 06), and (Radiation) Roy (*SLSH* #22, Oct 07).

• Dream Girl (Nura Nal of Naltor) is named in *LSH* #2 (Mar 05), and Saturn Girl appears on the cover.

• Triplicate Girl (Luornu Durgo of Cargg) is named in *LSH* #3 (Apr 05), and Atom Girl is mentioned (but not shown); it is unclear at this point if she exists. Cosmic Boy confirms that the usual three founders are the founders of this team, too.

• In *LSH* #5 (Jun 05), we finally meet Saturn Girl (Imra Ardeen of Titan) and Lightning Lad (Garth Ranzz of Winath, although an error in this issue says he's from Trom). Brin Londo tags along ("playing Lone Wolf") but is not yet a member.

• Princess Projectra (Wilimena Morgana Daergina Annaxandra Projectra Velorya Vauxhall of Orando) is named (and boy, is she) in *LSH* #6 (Jul 05).

In addition to the multiple revamps that confuse The Legion for new fans, there is also the problem of multiple series.

• Sun Boy resigns in *LSH* #8 (Sep 05) but hangs around until #13 (Feb 06), whereupon he leaves with Terror Firma. Don't worry, he rejoins later.

• Suicide bombers kill Dream Girl, when Legion HQ collapses on her in *LSH* #10 (Nov 05). However, she moves to the next plane of existence — appearing in Brainy's dreams — beginning in *Supergirl and the Legion of Super-Heroes* #21 (Oct 06).

• Atom Girl (Salu Digby of Imsk) makes her debut in *LSH* #12 (Jan 06). Reference is made to "shrinking violet" being a nickname.

• Supergirl (Kara Zor-El of Krypton) is zeta-beamed to the 31st century in the newly renamed *Supergirl and the Legion of Super-Heroes* #16 (May 06) and joins in the following issue.

• Timber Wolf (Brin Londo of Zuun) is listed in the Roll Call as a member in *SLSH* #17 (Jun 06), which is confirmed by Brainiac 5 in #18 (Jul 06). Dream Boy (Rol Purtha of Naltor) joins in that issue, also.

• Mon-El (Lar Gand of Daxam) is shown in the Roll Call of *SLSH* #26 (Mar 07). While we never see a formal induction, and he is often listed in the Wanderers Roll Call, a statue of him in *SLSH* #30 (Jul 07) is inscribed "No Greater Legionnaire" after he is returned to The Phantom Zone to save his life. In that same issue, Cosmic Boy leaves for the 41st Century with the Knights Tempus.

• Sun Boy returns in #33. Also, the members of Terror Firma (most of them unnamed) join, presumably as "at large" members.

• Tenzil Kem of Bismoll (the pre-*Crisis* Matter-Eater Lad) and E.R.G.-1 (Drake Burroughs of Earth, aka Wildfire) have both been introduced and mentioned as potential Legionnaires but have not joined. That's it so far.

Thanks to Dne Colt, Chris Fluit, Commander Benson, Rob Staeger, michaelrbn, Travis Herrick, Randy Jackson, Detective445, Eric Sofer, Shlabam, and Don Collett of the Legion of Superfluous Heroes. I couldn't have done this without them.

What Legion is this?

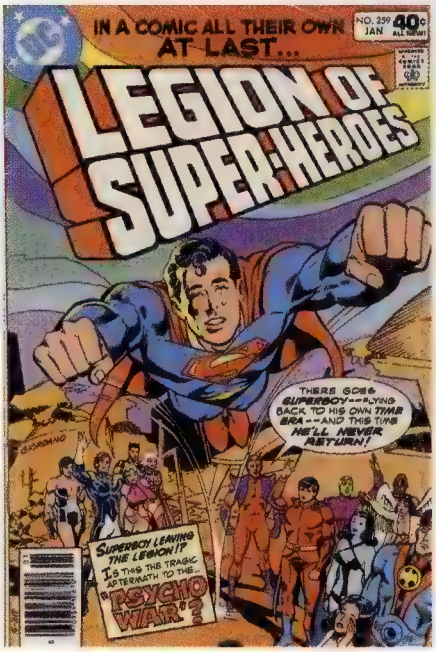
In addition to the multiple revamps that confuse The Legion for new fans, there is also the problem of multiple series. There have been at least five series named *Legion of Super-Heroes,* plus spin-offs. Here's a quick guide:

• The Legion popped up in a lot of Mort Weisinger-edited comics during the Silver Age, including *Action Comics, Superboy, Superman, Superman's Girl Friend Lois Lane,* and *Superman's Pal Jimmy Olsen.* But it was *Adventure Comics* #247-380 (Apr 58-May 69) where the Legion had its home and where its biggest stories took place, as the team moved from occasional back-up to lead feature. Somewhere in there was the famous Jim Shooter-Curt Swan era.

• *Action Comics* #377-392 (Jun 69-Sep 70): When The Legion lost its lead spot in *Adventure* in 1968, it became a back-up in *Action.* Most of these stories were really bad, and we should forget about them.

• The Legion got a new home in *Superboy* with #172 (first series, Mar 71). It joined the cover logo with #197 (Sep 73), and the title officially became *Superboy and the Legion of Super-Heroes* with #231 (Sep 77). The justly famed Dave Cockrum was instrumental in the early issues of this run. That lasted until #258 (Dec 78), when The Boy of Steel was kicked out (briefly) and the book was officially renamed *Legion of Super-Heroes.*

Unfortunately, that wasn't the first book with that name.



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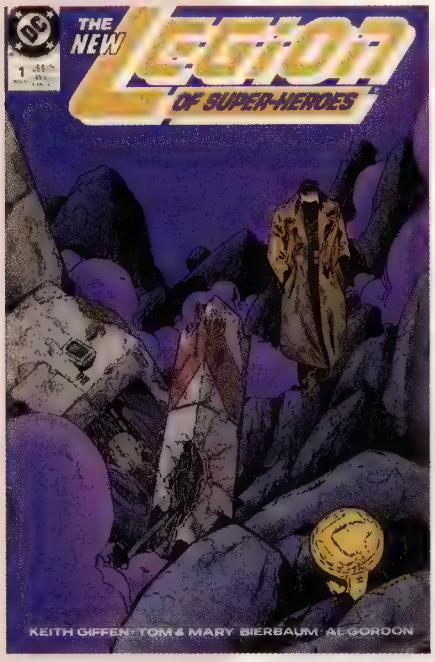
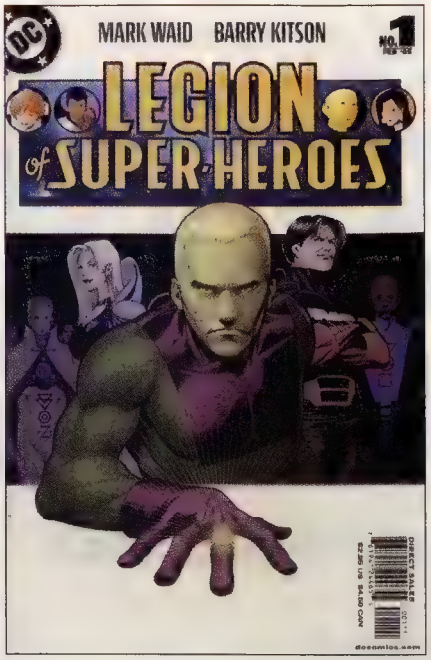
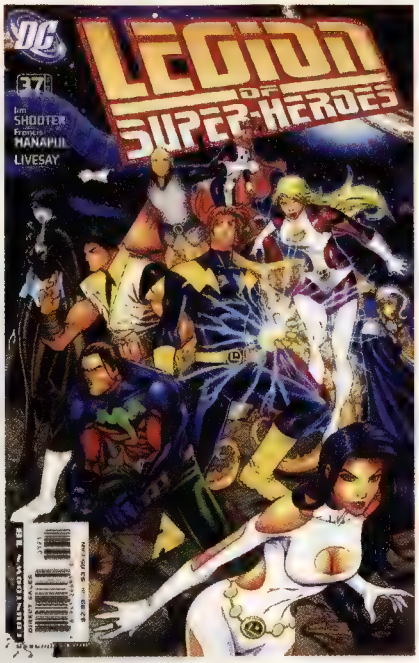






Maybe we'll get a *Krypto the Super-Dog and The Legion of Super-Heroes* someday, after another reboot.

• There was a four-issue, reprint mini-series called *Legion of Super-Heroes* (first series) that ran from February to August in 1973. So the first new series named *Legion of Super-Heroes* was the *second* overall, and it started with a really big number. Which became even more complicated when it changed its name to *Tales of the Legion of Super-Heroes* with #314 (Aug 84), while a third *Legion of Super-Heroes* began with a new first issue the same month. After a year, *Tales* began reprinting the stories from *LSH* (third series) in order and ran until #354 (Dec 87).

• The aforementioned *Legion of Super-Heroes* (third series) ran through #63 (Aug 84-Aug 89): This contains DC's first ill-fated attempt to deal with Superboy being removed from Legion continuity by *Crisis on Infinite Earths*. The "pocket universe" concept was launched, complete with a "pocket universe Superboy," who died in #38 (Sep 87). And the concept itself didn't last much longer.

• The book relaunched as *Legion of Super-Heroes* #1 (fourth series, Nov 89), beginning with the infamous words "Five Years Later." In the fourth issue, Mon-El returned (he had died in the previous series) and killed The Time Trapper, rebooting reality *again*. This new "Glorith timeline" stretched backward as well as forward, replacing both Superboy and Mon-El with a 20th century Lar Gand known as Valor. And a second set of Legionnaires — a younger, more innocent bunch known as "Batch SW6" — came along, who were awarded their own book (*Legionnaires* #1, Apr 90).

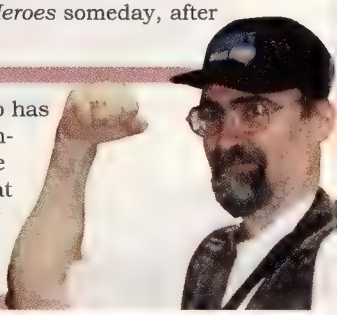
• Until DC editors decided to start over. In 1994, the backward-numbered *Zero Hour: Crisis in Time* #4-0 (Sep 94) rebooted the DC universe — and The Legion — again. Both LSH titles had a "zero" issue in October of 1994 and started over again with the old numbering in November (with *Legion of Super-Heroes* #62, fourth series, and *Legionnaires* #19).

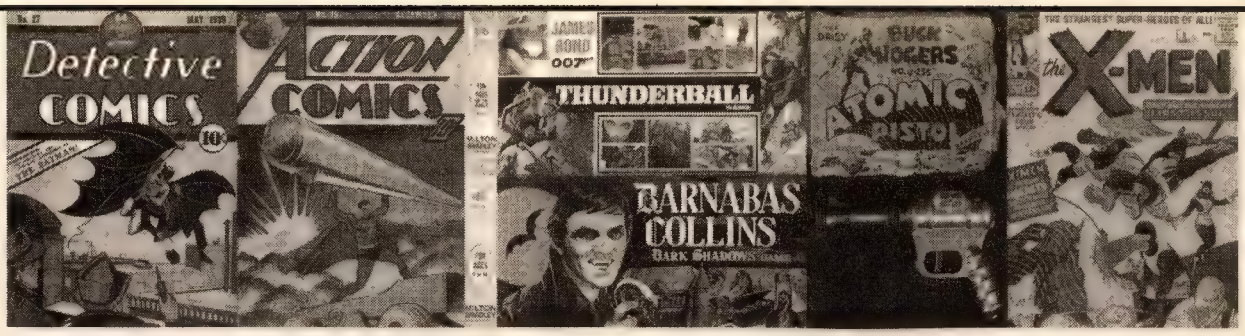
• Of course, that was too easy. The "Great Rift Disaster" split the team into two, and both titles were canceled in March 2000 (with *Legion of Super-Heroes* #125 and *Legionnaires* #81). In their place, *Legion Lost* #1-12 (May 00-Apr 01) carried stories of the part of the team in the "Second Galaxy," and *Legion Worlds* #1-6 (Jun-Nov 01) showed what happened to the other part back on Earth. Both ended in favor of a new title, *Legion*, which ran for 38 issues (Dec 01-Oct 04).

• Which was canceled, when *Infinite Crisis* begat a "New Earth." There's now a new Legion (although it's still a question which Earth it's on, since "our" Superman remembers the first Legion). This new team began with *Legion of Super-Heroes* #1 (fifth series, Feb 05), and continues to this day.

• Except for #16-37 (May 06-Feb 08), which were renamed *Supergirl and The Legion of Super-Heroes* (although the last two issues didn't have "Supergirl" on the cover logo). That's kind of fun, since there was once a *Superboy and The Legion of Super-Heroes* title and a story in *Action* #858-863 (Dec 07-May 08) called "Superman and The Legion of Super-Heroes." Maybe we'll get a *Krypto the Super-Dog and The Legion of Super-Heroes* someday, after another reboot.

ANDREW SMITH, who has been writing professionally about comics since 1992, can be reached at *capncomics@aol.com* or on his message board, *www.captaincomics.us.*





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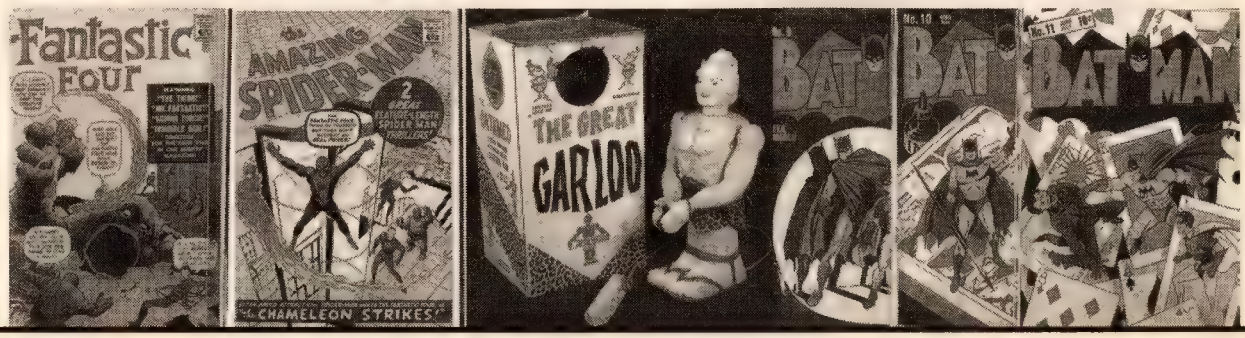
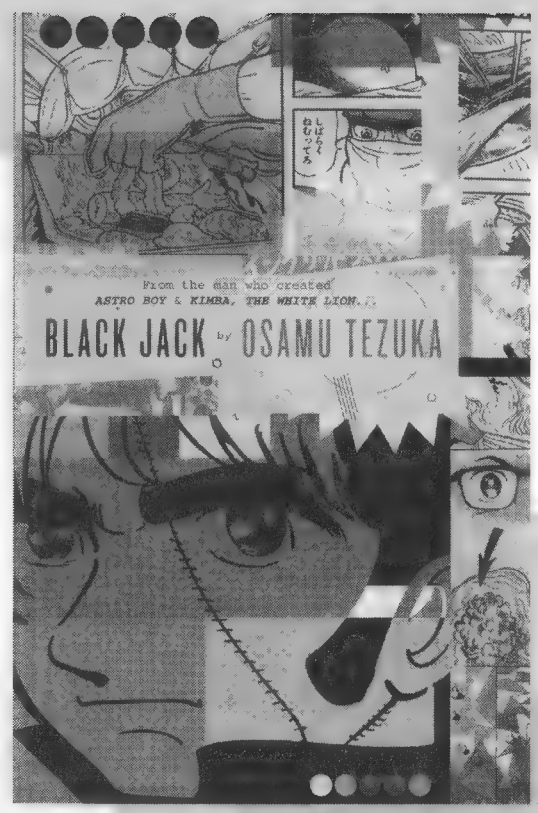


BLACK JACK

The best kind of manga medicine

by **BILL AGUIAR**



One of the defining manga of Osamu Tezuka, the father of Japanese manga, *Black Jack* is being released bimonthly by Vertical Publishing beginning in late September. Tezuka is a figure in Japanese manga similar to Walt Disney in American animation: a creator whose style created and defined entire genres of manga. His early works include *Astro Boy* and *Kimba, the White Lion* (an inspiration for *The Lion King*) along with *Princess Knight*, one of the founding manga of the *shoujo* (girl's) genre.

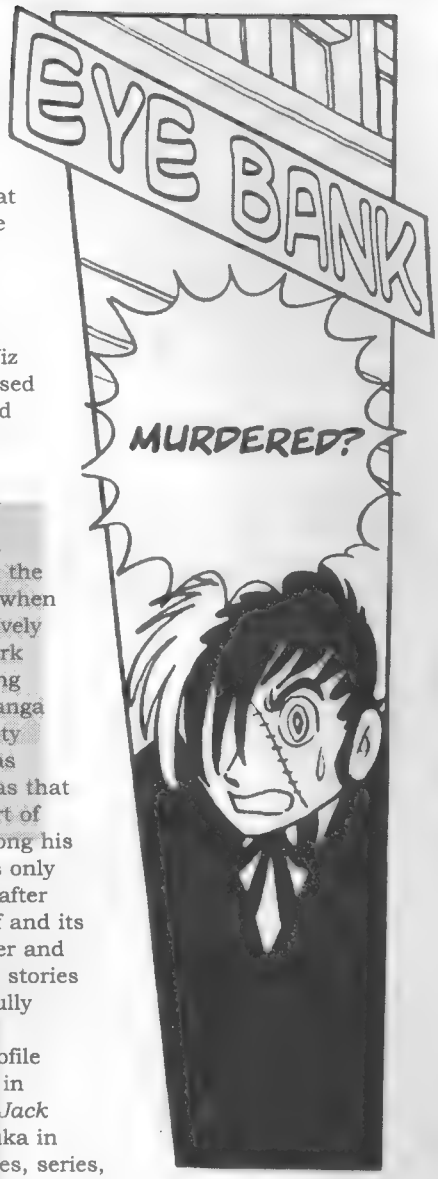
Vertical Publishing has made a reputation of publishing Tezuka's later works, such as *Buddha* (an adaptation of the life of the religious figure) and *Dororo* (a historical manga of a Japanese swordsman seeking to recover the 48 pieces of his body that were sold to demons). Of this later period of Tezuka's output, the most popular of the creator's works — and what defined him for that generation — was *Black Jack*.

The direct market will have its own chance to introduce *Black Jack* to the American audience, with limited-edition hardcover versions of the first three volumes available only through Diamond Comic Distributors. Vertical and Diamond have previously had success releasing Tezuka's other works and took the opportunity of releasing the most popular of them, *Black Jack*, in a hardcover edition. Not only do the hardcovers have their own covers, they will include *Black Jack* stories that have rarely been reprinted anywhere else.

Black Jack is named after the title character, an unlicensed surgeon whose genius and services are said to be for the highest bidder — but, just as often, Black Jack has his own motivations for his actions, using his payments to carry out his own vision of justice. Tezuka finished the Japanese equivalent of a pre-med program before dedicating himself to manga, and was able to give this series grounding in reality, although the series also has horror elements and fantastic solutions to medical challenges.

The stories are aimed at older readers than his earlier works, with Black Jack himself a part of the pulp sensibility, with a two-toned face and hair due to childhood accident (which was repaired by a surgeon who inspired his own career). Black Jack wears black clothes and cape and lives in an isolated house along the ocean. So, while there may be bit of reality and true medical afflictions that ground the stories (in the spirit of *CSI* and *House*), the stories are then free to go in wild directions.

According to Vertical Publishing's Ioannis Mentzas, the original Japanese publisher believes that *Black Jack* may be one of the few manga that could be easily introduced in American comics' individual-issue format. While there are repeating characters, there is no continuing storyline, with each chapter its own story. That is also why there will be differences between the previous U.S. edition of *Black Jack* (from Viz) and Vertical's new release, including a fresh translation of the source material. In the late '80s, Tezuka dictated the order in which *Black Jack* should be presented, years after he had stopped adding to it, reshuffling chapters and at times even excising some for being too morbid or otherwise lacking to his tastes. It is that lack of a continuing storyline — or even a specific order to the *Black Jack* chapters — that allowed Tezuka to do this. The result is a 17-volume official edition that is the standard published in Japan today and that will be the basis of the Vertical Publishing set. (The Viz edition of the late 1990s released only two volumes and included chapters from the first three volumes of the official set.)



The *Black Jack* manga has more importance than simply being part of Tezuka's output. Two decades had passed from the beginning of Tezuka's career (when he left medicine) when he actively drew on that knowledge to work on *Black Jack*. At the beginning of that time while different manga were was produced for a variety of age groups, the majority was intended for children. So it was that *Kimba* and *Astro Boy* were part of Tezuka's early career and among his most kid-friendly titles. It was only later, Mentzas commented — after the field had established itself and its earlier readers had grown older and demanded more sophisticated stories — that Tezuka could successfully publish *Black Jack*.

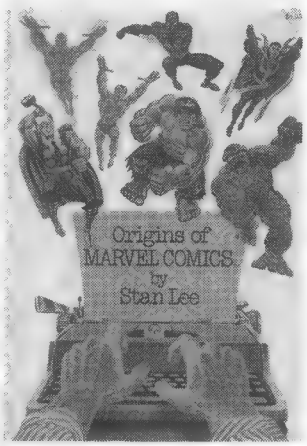
Black Jack's own media profile has risen in the last 10 years in Japan, despite the last *Black Jack* chapter being created by Tezuka in the early '80s. Animated movies, series, and specials have all been released in Japan, and several have already been licensed in the U.S. Even more is available as fan-subtitled material, with the majority of the anime directly based on the manga series. This has attracted even more attention to the manga series.

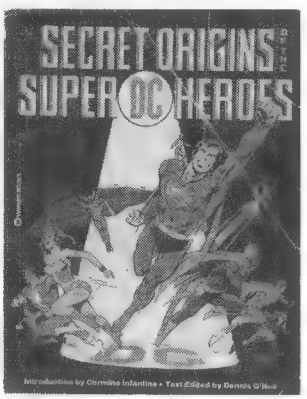
As mentioned, several *Black Jack* chapters are not included in the official set, due to Tezuka's personal selection. However, as recently as this past summer, a collection of some of those "unofficial" stories was released in Japan. It is from among these stories that the bonus stories for the Diamond-exclusive hardcovers have been chosen. So it is that, even after the U.S. release of the *official* 17-volume set, there may be more *Black Jack* stories to be released.

A change in terms

Waiting for the trade

by **BEAU SMITH**





The term or phrase "waiting for the trade" used to mean something else in the hobby of comic books. In the Golden, Silver, and Bronze Ages of comic books, it meant sitting on your front porch in the summertime waiting for your buddies to show up on their bikes. They'd have handlebar baskets, saddle bags, or sometimes they'd balance brown grocery store bags filled with well-read comic books on their bicycles.

You were prepared for them by having your *own* stack of well-read comic books sitting beside you on the porch. You were in for a warm afternoon of trading comics.

"Got it."

"Read it."

"Don't have it."

Those statements were systematically called out as you inventoried and went through your buddy's stack of comics. He was doing the same with yours. With that part of the procedure done, you then began the ritual of trading. Most of the trades were one for one. You'd trade your copy *Daredevil* #45 for his copy of *Avengers* #36. Sometimes, there'd be "twofer" trades. You'd trade two of your regular-sized monthly issues — say, *Amazing Spider-Man* #54 and *Justice League of America* #57 — for his 80-page *Superman Annual.* Back then, it was a fair deal to trade two 12¢ comics for a larger 25¢ annual. It happened all the time.

Now and then, you'd come across odd deals in which you'd trade a few of what we called oddball or second-string comics for one Marvel, DC, or (the really treasured and hard-to-find) Tower Comics. I can remember trading copies of Charlton Comics' *Thunderbolt, The Peacemaker,* and *Judo Master* for one issue of *Daredevil* in which Captain America was the guest star (#43). That's the way it was in my neighborhood. I'm sure yours was the same, give or take a few changes. We did the same with sports cards, as well. There was a system and we liked it.

I'm sorry to say that there isn't much trading of comics today. Call it a lost art. The biggest loss of it is the camaraderie. Yeah, the Internet and comics shops provide some of that, but it doesn't beat the summer sun, a big bottle of pop, and the thrill of seeing stacks of comics on your porch.

"Waiting for the trade" has a new meaning today. In these modern times, it translates into a comic-book reader or consumer waiting for a publisher to collect a mini-series or run of a monthly series in trade-paperback format. In the bygone days that I mentioned earlier, there were no direct-market shops where you could count on getting your comic books. Back then, each trip to a drugstore, supermarket, gas station, or newsstand was a roulette wheel. You

never knew what was going to show up — or in what order.

Once the direct market was created, that problem was solved. You knew what was going to show up — and when. Better yet, you knew there would be something different every Friday. (Now it's Wednesday.) There was still the excitement of new unread comics. That one day of the week was always one to look forward to, and you could count on meeting your like-minded friends there. The front porch had moved indoors.

In the 1980s, we saw more and more comic books, old and recent, being collected into trade paperbacks. With the cover prices of monthly comics still fairly low, folks didn't rush to buy a trade paperback as they do today, because laying down $9.99-$14.99 for one book was still a lot of cash to come up with at one time. As comic-book prices started to rise due to printing costs and other insidious plots of commerce, the trade paperback began to become more of a deal. Publishers also began collecting hard-to-find back issues from the Golden, Silver, and Bronze Ages. Readers found that having collected volumes of their favorite issues in one thick package was convenient. No longer did they have to search through their rooms of longboxes to find favorite issues to read or research. Readers also found that publishers were giving them premium, formatted hardcovers that collected iconic classics that they really loved, in such volumes as *Marvel Masterworks Fantastic Four* or *Batman: The Dark Knight Returns.*

The 1990s brought us the "The Dark Age" of comics. It was a time when style reigned over substance in story and art. It was a time when speculators, carpetbaggers, and strip miners from other hobbies came in and created a false bottom for sales in the comic-book industry. The crater left from this explosion was so wide and deep that we are still trying to climb out of it today. Trust me: We are nowhere near out of the hole yet.

After the speculators left and we all — publishers, media, retailers, distributors, and readers — came off our self-induced high of thinking the collectible circus was never going to leave town, we realized that we were in a comic-book depression. What the '90s left was the comic-book industry as an isolated country in a world of pop culture and technology that was moving very fast. As a business, we had fewer publishers, distributors, readers, and retailers. None of the above wanted to have to change its ways. We lied to ourselves, we kept the pipe dream that things would change soon, we weren't the ones who were going to make those changes, but, as soon as someone *else* did the work, we'd jump on the bandwagon.

No one ever came in to do the work. We've had a broken wheel on this wagon for a while now. We keep slowly moving along, but, until we fix the wheel, it's going to continue to be a bumpy ride.

Too much of our marketing is of the "blind pig finds the acorn occasionally" plan as well as the "throw something against the wall and see what sticks" scheme. *The Dark Knight* movie can do more than $400 million in ticket sales, but, if we can't steer some of those viewers into being regular comic-book readers, then all the press clippings will never turn into revenue and new readers.

That gets me back to trade paperbacks. In the last few years, I've heard retailers complain to me and others that trade paperbacks are killing monthly sales, that publishers shouldn't collect books so soon after their run. I've heard readers complain that publishers let monthly books ramble on issue after issue, so they don't buy the monthly book and just wait for it to be collected so they can read the ramble like a novel and not like a comic book.

What it breaks down to is a statement that we are not cultivating new readers: young or old, male or female. We have isolated our industry and continue to do so. Trade paperbacks should be published as jumping-on points for new readers and lifetime reading for regular readers. They should be steering wheels for new readers to become monthly readers. The sales of monthly comic books and trade paperbacks should both be growing together. It shouldn't be a case of one or the other. It's a red flag that marketing (publishing, distribution, and retail) staffs are not doing enough to secure new readers outside the direct market.

For every handful that are doing it right, there are more who are keeping that hand closed. More can be done. It just can't keep on being done as it has been in the past. The system has to evolve. We need to find ways to funnel new readers into direct-market stores so they can become all-market stores. It's not just the publisher, the distributor, or the retailer's job; it's everyone's. We need to find a way to translate the potential reader-rich market of pop-culture novels, videogames, films, Internet and television into comic-book readers. There's more than enough room, and we'd all be glad to welcome them in. It's good to be the roots of a pop-culture tree that branches out into film and television, but our goal should be to become a forest.

BEAU SMITH invites questions, answers, thoughts or wonderful items of worth to The Flying Fist Ranch, P.O. Box 706, Ceredo, WV 25507. E-mail Beau at *beau@flyingfistranch.com* or visit his website: *www.flyingfistranch.com*

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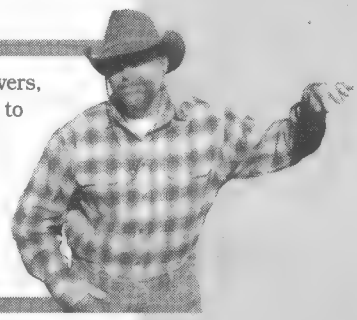

Have you supported your favorite cause today?

Charitable concerns and comments

by **TONY ISABELLA**

First it is necessary to stand on your own two feet. But the minute a man finds himself in that position, the next thing he should do is reach out his arms.

— Kristin Hunter

The comics industry is not without its flaws, and some of them are dark, indeed. But its creators, fans, retailers, and even, on frequent occasions, its publishers are among the most generous of people. Without sounding too prideful about this, we are a pretty decent bunch.

Most major and mid-size conventions usually include some sort of charitable component. Online charity auctions are commonplace, benefit books equally so.

Creators freely share information among themselves about legal matters, medical insurance, and the tools of our trade. They even pass along tips to underemployed creators about where they might be able to pick up assignments.

Every year, Comic-Con International: San Diego gives out the Bob Clampett Humanitarian Award to some individual in our industry. This year, it was awarded to DC Comics President and Publisher Paul Levitz. My hunch is that, in any given year, the hardest part of presenting this award is narrowing the many deserving choices down to just one.

Creators in need can call on The Hero Initiative, the first federally chartered not-for-profit corporation dedicated strictly to helping comic-book creators. The organization assists creators of the past and even present with "emergency medical aid, financial support for essentials of life, and avenues back into paying work. It's a chance for all of us to give back something to the people who have given us so much enjoyment." You can learn more about The Hero Initiative online at *www.HeroInitiative.org.*

When the First Amendment rights of comics creators, retailers, and publishers are threatened, the Comic Book Legal Defense Fund is there to defend those rights. Since incorporating as a non-profit organization in 1990, the CBLDF has championed dozens of members of the comics community, raising and spending more than $200,000 in these efforts. The group's guiding principle is that "comics should be accorded the same constitutional rights as literature, film, or any other form of expression." For more information on the CBLDF, its cases, and its members, visit its website at *www.cbldf.org.*

Since the history of the comics industry is filled with tales of creators being treated badly by some publishers, I often wished there were a "Comic Book Legal Offense Fund" to assist comics creators in receiving their proper due from such publishers. Now there is one, though it's little more than a year old.

The organization is called Unscrewed! Its mission statement can be found on its website:

> Unscrewed! is a collection of individuals gathered together to educate creators on their rights, warn the industry about the harmful behavior of predatory individuals, and turn negative situations where creators have been wronged into positive experiences.

The group was founded in response to the despicable actions of a would-be publisher who cheated dozens of comics creators, fans, retailers, and even charitable organizations. Though the efforts of Unscrewed!, some of this publisher's victims have won judgments against him and countless potential victims have been warned away from him. Other actions are working their way through the system.

The combination of industry alerts and legal action has effectively shut down this publisher's operations.

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But there's far more to Unscrewed! than its work with this one publisher. The group has assisted comics professionals with other publishers and other matters. Its website is a treasure trove of resources available to freelancers seeking copyright information, health insurance, legal representation, *etc.* With the requisite disclosure that I have assisted Unscrewed! on several occasions, I recommend the organization to freelancers and other comics industry professionals and fans who want to stand with the men and women who make the comics we love.

For more information, go to *www.unscrewedcomic.com.*

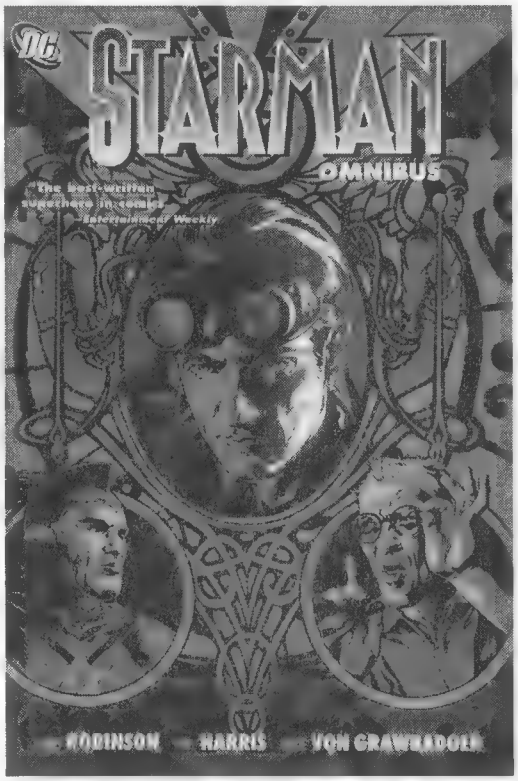
By and large, we in the comics industry are a decent bunch of people. Let's continue to cherish and support that.

***The Starman Omnibus* Vol. 1** (DC, $49.99) reprints the first 17 issues of the series that was to super-heroes what Neil Gaiman's *The Sandman* was to fantasy. In the mid-to-late 1990s, writer James Robinson crafted stories and characters more intriguing and nuanced than was common for super-heroes then or now. Reluctant champion Jack Knight could and still does drive me a little crazy with his countless references to his countless collections, but he's as real as they come. His father, the first Starman, is notable for both his triumphs and his failures. Player after player came onto this stage and gave stellar performances: The Shade, who was a villain, but not always; the aged, murderous Mist and his equally murderous offspring; the O'Dare family of police officers; a Solomon Grundy unlike any version of the character ever imagined; and even Jack's dead brother.

These stories represent the making of a hero on the hero's own terms and it's a thrilling evolution. The writing is even better than I'd remembered from when I first read them. The art is moody or vibrant, as dictated by the tale at hand, artists Tony Harris' and Wade Von Grawbadger's dedication to the work evident on every page they drew and inked. Under the guidance of original editor Archie Goodwin, arguably the best editor of the era, Robinson and all the other artists who worked on *Starman* kept the quality high throughout the title's run. Adding to the value of this gorgeous hardcover collection are dozens of pages of informative text, some of them from the original comic books.

Normally, I rate comics on a scale of zero to five Tonys, but, sometimes, that's just not good enough. *The Starman Omnibus* Vol. 1 earns six out of five Tonys.

www.dccomics.com



Thom Zahler, creator of the should-be-winning-awards *Love and Capes*, has published ***Powerful Women 2*** (Maerkle Press, $16), a very cool collection of convention drawings of some of fandom's favorite females. Drawn in a somewhat caricatured style similar to that of *Love and Capes*, these 25 pieces feature Poison Ivy, Harley Quinn, Shadowcat, Valkyrie, Scarlett from *G.I. Joe*, Starfire, Black Widow, Bo and Boo from *The Mighty Orbots*, and others. Printed in vibrant full color and on heavy stock with a ring binding, this is a sexy, sturdy booklet that is the next best thing to having the original drawings themselves. Across from each piece are Zahler's comments on the characters and the artistic choices

he made in creating each drawing. So, while the $16 price tag is a mite steep, it's not so steep that it keeps me from recommending the book. Besides, if you order both this book and *Powerful Women* from Thom, the price drops to $26 for the pair.

Powerful Women 2 earns four out of five Tonys. You can order the book by going to *http://thomz.com/wordpress.*

The embarrassing lesson I learned from ***Marvel Atlas*** (Marvel, $14.99) was that I need a refresher course in the geography of the real world. In this magnificently obsessive trade paperback, head writer and coordinator Michael Hoskin, writers Anthony Flamini, Stuart Vandal, and Eric J. Moreels, and cartographer Eliot E. Brown take readers on a tour of planet Earth — or, at least, planet Earth as it exists in the Marvel universe. My embarrassment does not stem from my geeky delight in their efforts, but from the several times I looked for the "First Appearance" information for nations that actually exist in the real world.

The book includes all the places you'd expect to find — Doctor Doom's Latveria, the Black Panther's Wakanda, Genosha, Muir Island, and such — but also the more obscure corners of the Marvel universe version of our world. I'm talking places like Carnelia, Morvania, Boca Caliente, and Canada.

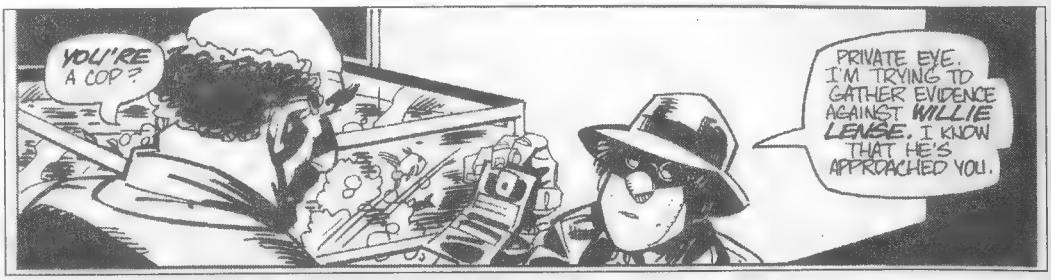
Just testing you with the last one.

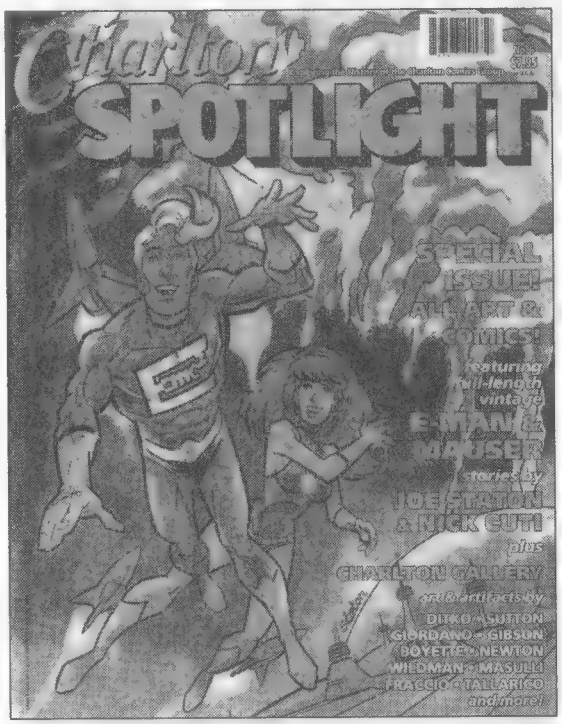
Reading this book a few pages per day is great fun. There are maps and illustrations for every entry. In addition, you can find corrections and other information by going to *The Official Handbook of the Marvel Universe* FAQ page at *www.marvel.com/universe/OHOTMU.*

Marvel Atlas earns four Tonys. Don't plan your next vacation without consulting it.

Charlton Spotlight #6 (Argo Press, $7.95) is a special issue of the magazine dedicated to "exploring the history of the Charlton Comics Group." This time around, Editor and Publisher Mike Ambrose has opened a King Tut's tomb's worth of never-before-published comics stories, art, and photos.

The biggest finds are two tales by Nicola Cuti and Joe Staton. E-Man and Nova meet The Traveler from H.G. Wells' *The Time Machine* in the 22-page "Future Tense," a story originally prepared for the characters'





short-lived Alpha Comics run in 1993. That's followed by an 11-page, hard-as-nails Michael Mauser, Private Eye, thriller about a vicious protection racket. The never-finished-until-now story had been scheduled for a 1976 issue of Charlton's *Vengeance Squad*. That's 33 pages of new comics by two of Charlton's most beloved and talented creators.

There's more. In two dozen pages of what can only be deemed rare artifacts, readers get photos of the Charlton offices and the folks who worked in them, looks at promotional comics, a page of script by Walter Gibson of The Shadow fame, correspondence with readers, and previously unseen or rarely seen art, character sketches, and covers. All topped off by a lively letters column, the latest installment of a year-by-year Charlton checklist, and "Weird Kids" cartoons by Nick Cuti.

Weighing in at 72 pages, *Charlton Spotlight* #6 is essential reading for both Charlton fans and comics historians. It's great fun that delivers equally great bang for the bucks, all of which earns the full five out of five Tonys.

www.charltonspotlight.com

Superman is *the* great comic-book character on several levels. His is the classic origin story. His *Action Comics* #1 debut turned the American comic book from a novelty item into an industry. His popularity is worldwide and has remained strong for over 70 years.

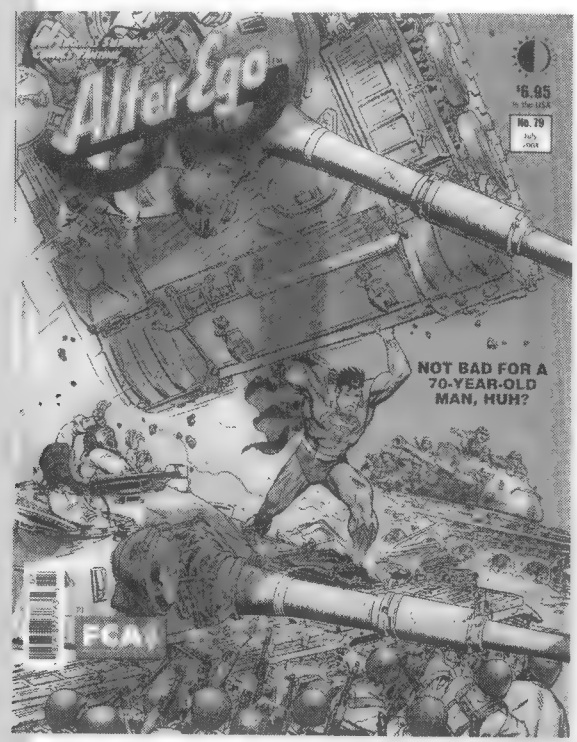
And there's the very human tale of triumph and tragedy that defines his creators — Jerry Siegel and Joe Shuster — to this day, what with DC and its corporate owners still attempting to deny them the respect and rewards they earned for themselves and their heirs.

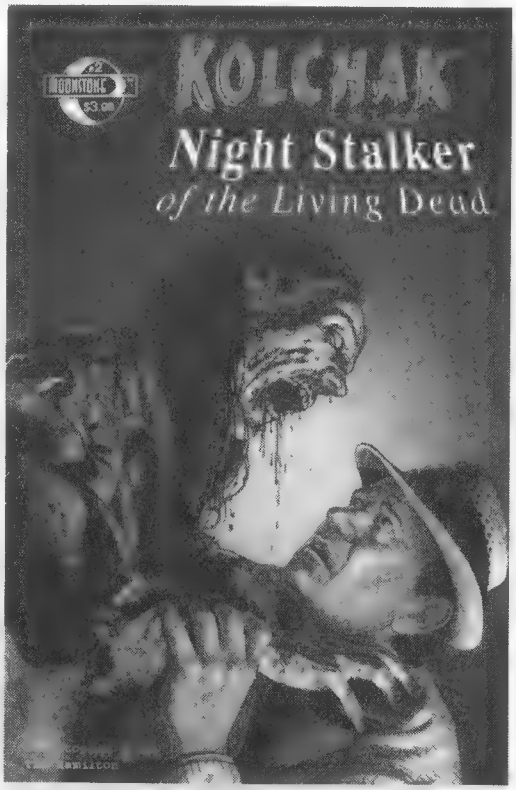
We can only hope that this will be the year when truth and justice finally prevail. But I digress.

***Alter Ego* #79** (TwoMorrows, $6.95) gives prominent coverage to Superman on the Man of Steel's 70th anniversary. A powerful cover by Michael Golden opens for a quartet of Superman-related articles. Eddy Zeno salutes seven important artists. Brad Ricca interviews Jean Shuster Peavy, the kid sister of Superman's co-creator. Jack Bender uncovers more unseen art from the 1940 Superman story that would have changed the hero forever. Dwight Decker tracks down the truth of the real-life "Superman versus the Nazis" legend that has been repeated for decades. No Superman fan will want to miss these terrific pieces.

Editor Roy Thomas isn't content to rest on such super-laurels. The issue also features Jim Amash's interview with 1950s artist Lou Cameron, complete with examples of Cameron's amazing work that left me hungry for an entire book of his stories. Bob Rozakis continues his fanciful "Secret History of All-American Comics," chronicling a comics world in which Superman and Batman were not the dominant heroes. There are also pieces by or featuring Michael T. Gilbert, The Spirit, Australian fan and historian John Ryan, Steve Gerber, Golden Age artist Marc Swayze, and Basil Wolverton. The issue is 100 pages of fact and fun and, like every other issue in the mag's long and proud run, it earns the full five Tonys.

www.twomorrows.com





Years ago, I was telling anyone who would listen that my pal Christopher Mills was a writer well worth watching. Though he has never worked for the "bigs" — Marvel, DC, and Dark Horse haven't yet grabbed this guy — he has consistently produced first-rate stories for a variety of publishers.

***Femme Noir: The Dark City Diaries* #1** and **2** (Ape Entertainment, $3.95 @) take readers to Port Nocturne, a city of mean streets where justice frequently comes in the form of a beautiful and mysterious woman. In the first issue of this four-issue series, Mills probes the origin of the city's phantom protector through an investigator convinced that this "Blonde Justice" must be one of three women. Though there's no definitive answer in these remarkable vignettes — brilliantly, moodily illustrated by Joe Staton with inks by Horacio Ottolini — the nifty *noir* will delight any reader with an interest in crime fiction. The second issue — "Dead Man's Hand" — features a chilling tale of extortion and revenge, also drawn by Staton and Ottolini. Both issues are exceptional, and neither is to be missed.

I'm giving them the full five Tonys.

www.apecomics.com

Mills is also writing the ***Kolchak Tales: Night Stalker of the Living Dead*** mini-series for Moonstone ($3.99 per issue). Reporter Carl Kolchak has been brought into contemporary times (cell phones, *etc.*), but Mills has retained the rumpled demeanor and dark humor of the character. This time around, Kolchak is banished to Georges Corner, Neb., to interview a pop star during a fair in her hometown. That would be scary enough for me, but, before long, our man on the monster beat is dealing with townspeople turned into flesh-eating zombies.

Mills does a great job writing Kolchak and the various locals who cross the reporter's path. Artist Tim Hamilton delivers solid storytelling and visuals. This series is ghoulishly good fun and earns an impressive four Tonys.

www.moonstonebooks.com

TONY ISABELLA, comics writer and author, has been appearing in CBG since #3 in 1971. Review items can be sent to Tony's Tips, 840 Damon Drive, Medina, OH 44258. Or e-mail him at *tony@wfcomics.com*!

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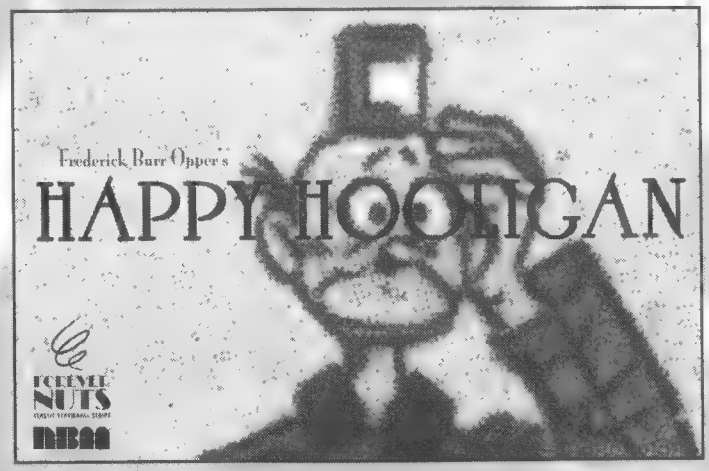

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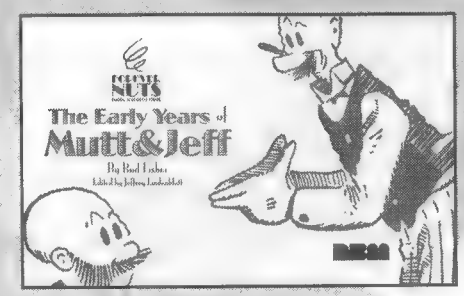

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REVIEWS

PICK OF THE MONTH COMIC BOOK

Tor #1
DC

$2.99, color, 32 pgs., available now
Writer and artist: Joe Kubert
reviewed by **George Hagenauer** ★★★★

One of the great joys of growing older is watching comic book artists of one's youth continue to produce wonderful stories and art. Joe Kubert is one of those artists. Many of the graphic novels he has turned out in his retirement have been quite remarkable and surpass even the best work he did for DC. With *Tor* #1 (actually the fifth or sixth *Tor* #1 depending on how you define it), Kubert returns to the character he created in 1953 for St. John Publishing.

Tor is the story of a caveman whose intelligence and different stature makes him an outcast from his tribe. The story is of his quest not only to survive, but to make sense of the savage world in which he lives.

The story is good but the art is exquisite. Kubert's storytelling is innovative and his pencils and inks are incredibly complex and beautiful — a true master at work.

www.dccomics.com

Spider-Man Loves Mary Jane Season 2 #1
Marvel

$2.99, color, 32 pgs., available now
Writer: Terry Moore; Artist: Craig Rousseau
reviewed by **Andrew Wahl** ★★

Terry Moore is a wonderful writer. Craig Rousseau does a fine job on art. So why isn't *Spider-Man Loves Mary Jane Season 2* #1 an enjoyable comic book?

1. Absolutely nothing happens. In more than 22 pages of story, the closest thing to action is Peter Parker almost getting hit by a football. The bulk of the story is used to introduce characters who — thanks to the massive crossover success of the Spider-Man franchise — needed little introduction: Mary Jane, Peter, Gwen Stacy, Harry Osborn, *etc.*

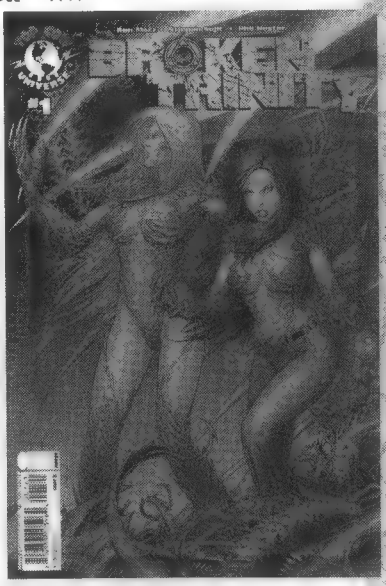
2. There's a numbing sense of been there, done that. The Spidey-in-high-school routine goes way back, but it's also being done — and done well — in *Ultimate Spider-Man.* That series' writer, Brian Michael Bendis, writes teens well and has crafted a compelling Spidey-MJ relationship. Against that backdrop, *Spider-Man Loves Mary Jane* feels even *more* like a rerun.

Hopes ran high when it was announced that Terry Moore, creator of *Strangers in Paradise,* would be writing this. But he's going to have to kick it up a notch. Based on this debut, Mephisto won't have much to undo.

www.marvel.com

Broken Trinity #1
Image/Top Cow

$2.99, color, 32 pgs., available now
Writer: Ron Marz; Artists: Stejepan Sejic, Phil Hester
reviewed by **S.A. Bennett** ★★



A battle begun in the days of the Vikings is the catalyst which draws together the trinity of Top Cow mystical top guns Witchblade, The Darkness, and The Angelus. But the balance among these powers is about to be broken, as more ancient artifacts are revealed that quickly find people to wield them.

We've been told that this series isn't so much about the battles, but more about the people and what happens to them. Unfortunately, not a lot of attention is paid to this issue's main character, Sarah Pezzini; motherhood certainly hasn't changed her one bit and, if her child has a name, it's not given here.

Plotwise, we've seen it all before, so it's helpful the art is as good as it is. Stjepan Selic's painted work over the Phil Hester layouts gives everything a wonderful glossy sheen. It's impressive during the Vikings vs. the frost giant sequence but becomes more than a bit creepy in a panel that has a photorealistic close-up of Sara and baby. Sara's lips look as if they've been laminated.

www.imagecomics.com

Conan #50
Dark Horse

$4.99, color, 56 pgs., available now
Writer: Tim Truman; Artist: Tomàs Giorello
reviewed by **Oliver Chin** ★★★

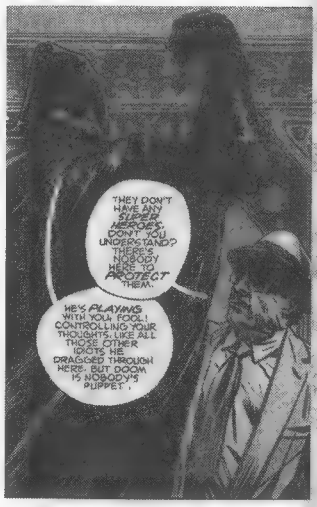
In the last issue before the new *Conan the Cimmerian* series, readers get the conclusion of "The Hand of Nergal" plus a reprint of the 1973 comic (by the legendary team of Roy Howard and John Buscema) that was inspired by the original Robert E. Howard story.

In the modern adaptation, Conan travels to the city of Yaralet to warn its ruler Than to stop the sorcerer Atalis and his zombie army from raising the demon Nergal. But, when Atalis pulls a *Temple of Doom* stunt by swapping his heart with Than's, can Conan save the day — especially when his undead partner in crime Gunderman shows up?

Though this finale is steeped in a scribe's narrative voice, Truman and Giorello's muted tones cannot match the evocative, brawny vigor of Kurt Busiek and Cary Nord's earlier interpretation. However, adding the classic Marvel version is an inspired touch. Appropriately, it showcases the barbarian in his magical and colorful glory, which all subsequent comics teams have aspired to recreate.

www.darkhorse.com

Marvel 1985 #1
Marvel
$3.99, color, 32 pgs., available now
Writer: Mark Millar; Artist: Tommy Lee Edwards
reviewed by **Andrew Wahl** ★★½



In the mid-1980s, such creators as Frank Miller and Alan Moore started asking, "What if super-heroes existed in the real world?" They propelled the comic-book field down a grim-and-gritty road. Today, Mark Millar looks back to that more innocent time for inspiration, attempting to up the ante by asking, "What if *Marvel* super-heroes existed in *our* real world?"

The results, at least based on this first issue, are so-so. There are good character moments, especially between the teen protagonist and his father. But the story fails to engage on a gut level, stuck somewhere between slice-of-life bio-comic and over-the-top super-hero romp.

Tommy Lee Edwards' art doesn't help in this regard. His brush line has a quality that's well suited for the more reality-driven sequences, but his fantastic moments fall flat.

This also has a poor bang-for-the-buck factor working against it. The Big Two have taken to charging $3.99 for their "event" titles, a full buck more than a regular issue. That's a price point that might make potential readers take a second look at the whole "floppy" format.

www.marvel.com

Hawkman Special #1
DC
$3.50, color, 40 pgs., available now
Writer: Jim Starlin; Artists: Starlin, Al Milgrom
reviewed by **S.A. Bennett** ★★★

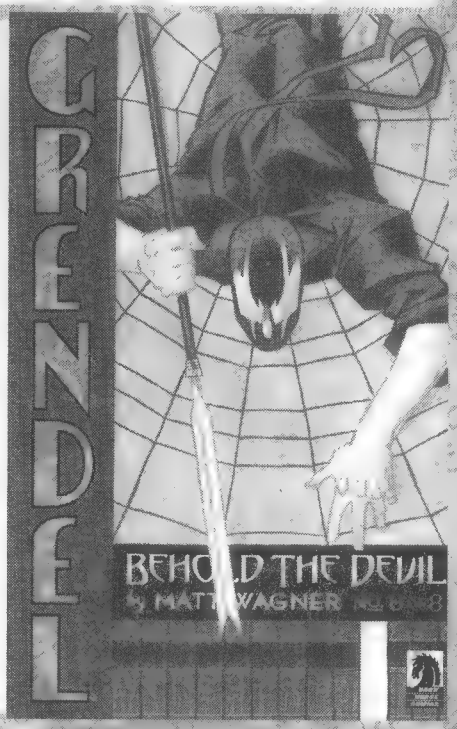
While on a patrol with three troopers from the planet Rann, Hawkman finds himself in the presence of The Demiurge, a mysterious cosmic being with an unknown agenda that sends him to his past in ancient Egypt to demonstrate that everything he knows is wrong.

Wow, it's been a long time since we've had a regulation cosmic head trip from Jim Starlin, but his longtime fans will feel a rush of nostalgia, as they wade through page after page of dialogue, as Hawkman and The Demiurge kick around the concepts of existence and identity. The Demiurge is another one of his hulking cosmic villains. (Just for once, couldn't one of them look like Selma Blair, instead?)

It's visually interesting, but this *Hawkman Special*, supposedly a spin-off of the *Rann-Thanagar Holy War* mini-series, is just an excuse to start to disassemble the composite Hawkman Geoff Johns had created in *JSA* to set up the expected outcome of *Final Crisis*. The problem: It could have been told in six pages instead of 40.

www.dccomics.com

Grendel: Behold the Devil #8
Dark Horse
$3.50, b/w and red, 24 pgs., available now
Writer and artist: Matt Wagner
reviewed by **Andrew Wahl** ★★½



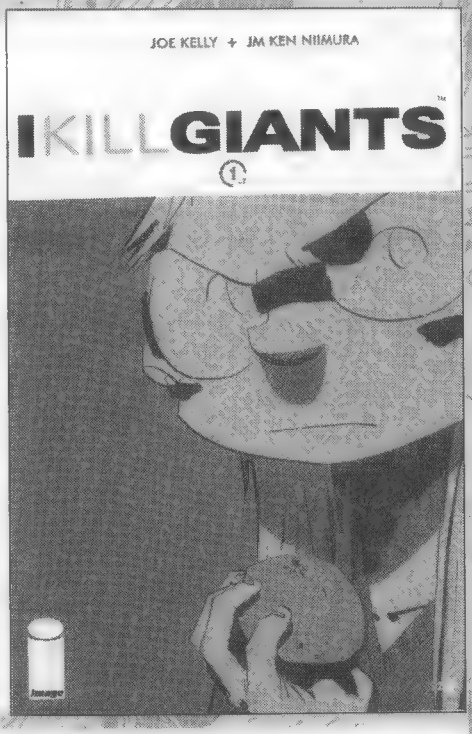
This final issue of *Grendel: Behold the Devil* is much like the rest of the series: the work of a master craftsman applied to a slight story that does little to move the main character forward.

Matt Wagner has come a long way since introducing Grendel at Comico in 1982. Those earliest stories were amateurish but captured the clear potential of character *and* creator. In the quarter century since, Wagner has become an assured storyteller, both as a writer and artist. *Grendel: Behold the Devil* is a tight and polished work, with Wagner deftly jumping between approaches: witness interviews, journal entries, action sequences, *etc.* But gone is the magic of what could be. Readers know the outcome of the Hunter Rose story; as a result, this fill-in-the-blanks backstory offers little more than a masterful exercise in form.

Also working against this mini-series is its bang-for-the-buck factor. At $3.50 a pop, the "pamphlet" version of this series cost a total of $28 (or $28.50, if you include the bargain-priced #0 issue). At such a price point, the series requires content as compelling as its form.

www.darkhorse.com

I Kill Giants #1
Image
$2.99, b/w, 24 pgs., available now
Writer: Joe Kelly; Artist: JM Ken Niimura
reviewed by **Brett Weiss** ★★½



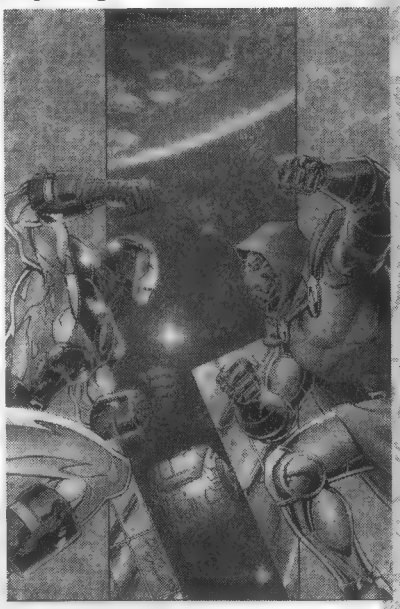
It's career day, and fifth-grader Barbara Thorson couldn't care less about the various guests and their professions, so she sits (in the back row, appropriately enough) with her nose in a book. Chastised into participation by her teacher and the current speaker, Barbara announces to the class that her job is to kill giants (which isn't shown), an occupation befitting her misfit nature. Barbara also talks to fairies (which is shown) and is way into role-playing games.

Niimura's style has a sketchy, independent look, but with a twist, as though it were filtered through a manga lens. In addition, he uses thick and thin swaths of ink to nice effect. A couple of sequences are hard to follow, but Joe Kelly's (*JLA*, *X-Men*) script holds things together fairly well.

Thanks to Barbara's active imagination and the overall quirkiness of the story, it's (purposely) not clear whether the aforementioned giants and fairies are real or imagined. However, things are just interesting enough for independent-minded comic-book fans to hang around for the next issue (of seven).

www.imagecomics.com

Iron Man: Legacy of Doom #1
Marvel
$2.99, color, 30 pgs., available now
Writers: David Michelinie, Bob Layton
Artists: Ron Lim, Layton
reviewed by **Kurt Anthony Krug** ★★★

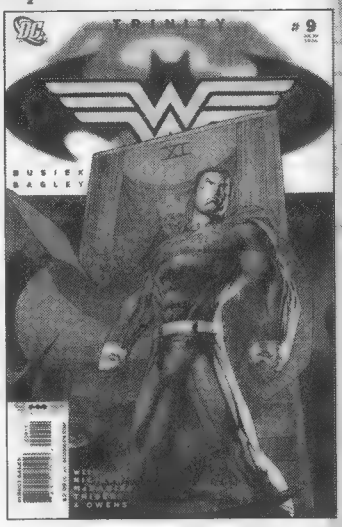


The definitive *Iron Man* creative team — David Michelinie and Bob Layton — deliver again. These two wrote the classic tales in which Doom and Shellhead were lost in time, both involving King Arthur. The first Arthurian tale is provided here. Interestingly, Iron Man can't seem to recall another battle with Doom — hence, this mini-series.

Another character featured in the story is Mephisto. It's doubtful that Shellhead is cutting a deal with the devil to eradicate his team-up with Doom. The creative team takes Iron Man out of his element — science — and puts him in the realm of magic. This is old school Marvel at its finest. The story is off to a promising start, and the art is fabulous. Nobody draws Iron Man like Layton. Ron Lim is also a great artist who draws cool-looking armor. Combine his smooth linework with Layton's clean inks and the result is phenomenal art that's easy on the eyes.

www.marvel.com

Trinity #1-9
DC
$2.99@, color, 32 pgs.@, available now
Writers: Kurt Busiek, Fabian Nicieza; Artists: Various
reviewed by **Brett Weiss** ★½



Following in the footsteps of *52* and *Countdown*, *Trinity* is DC's latest yearlong, weekly title. The series begins with Batman, Superman, and Wonder Woman meeting for breakfast to discuss a recurring dream shared by all three. The dreams aren't identical but they are similar enough thematically to come from the same source.

And, for the next eight issues, readers are told again and again, *ad nauseam*, of how the iconic trio is, indeed, a trinity and how their personalities differ (*e.g.*, Batman scary, Superman savior, Wonder Woman inspirational). In addition to the repeated rant about the titular trinity, this convoluted series includes an overlong fight scene against a powerful alien, a scheming evil trinity, a powerful psychic who reads tarot cards, a mystery surrounding stolen artifacts, attacking were-beasts, and an occasional fun character moment.

Each issue has a clumsy, ill-advised format, with the first 12 pages written and drawn by Busiek and Mark Bagley and the supplemental, tie-in backup story written by Busiek and Fabian Nicieza and drawn by various artists (usually Scott McDaniel).

www.dccomics.com

Noir + '60s science fiction = happy reading

Indies deliver modern fun in classic genres

by KAREN O'BRIEN

It's no secret that cruising the Small Press and Artists Alley areas is my favorite way to spend precious convention time. Armed with a pocketful of single-dollar bills (be considerate and don't hand those folks a $50 bill for a $3 mini-comic), I set out on a mission to find a wide variety of indies at a recent convention — and I wasn't disappointed. Ever the fan of classic science-fiction and all things *noir*, these two comics virtually jumped into my hands.

Echoes from Asteroid X
$4, b/w, 16 pgs., available now
Writer and artist: Mark Rudolph
★★★½

Mark Rudolph had me at the title of this well-paced mini-comic. *Echoes from Asteroid X* sounded like something that belonged with my collection of early "robots and rockets" DVDs — such movies as *Forbidden Planet* and *The Day the Earth Stood Still.* And that's exactly the kind of entertainment that this delightful mini delivers.

Imagine being stranded on an uncharted asteroid with only your "Vic" robot for company. That's exactly what happens to Captain Rex Ingram, when his deep-space vessel, the *Icarus V,* crash-lands on a desolate asteroid. Survival is dependent on their ability to work together. While I was initially drawn to this by its catchy title, the page-turning story is well-constructed and compelling, as the robot and the captain make tough choices. Rudolph's stellar art is done in a classic style for a book that reminds me of presentations in the original E.C. comics.

http://cvcomics.com

I caught up with Mark after the con, and he offered insights.

CBG: *How long have you been making comics?*

Mark Rudolph: The stock answer is, "Since I was a little kid," but, seriously, for the last 10 years or so. It's only been since 2003 that I have been actively doing consistent work. I began with *Closing Doors,* an online graphic novel about the downfall of a record store and how it affects the community. Since then, I've done *Mulligan's Run,* a retro 1960s SF action adventure book, and have been working on an anthology called *Sugary Serials,* stories told with an '80s cartoon aesthetic.

CBG: *What were your inspirations for* ***Echoes from Asteroid X****?*

Rudolph: I'm a big fan of such '60s SF films and TV shows as *Outer Limits, Twilight Zone, Time Tunnel, etc.* I'm drawn to the sense of awe and wonder that space engendered back then — the beginning of the NASA program, that sense that anything was possible, if we just set our minds to it, a sense of curious optimism. But another thing I've gleaned from those shows is, no matter how "fantastical" the situations were, the stories always revolved around human relationships or how, through our humanity, we could overcome any

obstacle. It sounds sappy and optimistic, but, hey, that's what moves me. In a nutshell, that's where *Echoes*' theme came from — and I'd be lying if I didn't mention the works of Jack Kirby, but who *isn't* inspired by him in some way?

CBG: *What advice do you have for those considering publishing their own mini-comic?*

Rudolph: I've only done a couple of these, so I don't have a long track record on the benefits of mini-comics over other sequential forms, but for *Echoes* I wanted a self-contained story that could be read and enjoyed by any audience. I think the mini-comic format offers a more intimate reading experience, like something you would have read under the covers with a flashlight as a child. With many other mini-comics I've seen in the past, it always bugged me that many had very crude and sparse art. Why couldn't you make a mini-comic with large-format production values? So that's what I attempted. Another thing I tried with *Echoes* was to try to make the book more of an "art" — I use that term loosely — piece by doing a silkscreen cover. Whatever you can do to separate yourself from the pack (as long as it benefits your story) is a smart way to approach a project. Basically, put a twist on whatever you're doing and try to create a harmony throughout the project with story, art, lettering, printing, *etc.*

CBG: *What is your next project?*

Rudolph: Right now, I'm working on another project for the *Sugary Serials* (*www.sugarserials.com*) anthology with pal Jerzy Drozd; I'm in the midst of working on a follow-up to *Mulligan's Run*; and I'm doing a weekly podcast about the craft of making comics, called "Art & Story" (*cvcomics.com/artandstory*). Beyond that, I have several irons in the fire — a few comics workshops planned and pitches pending. For more info, check out *cvcomics.com*.

Femme Noir: The Dark City Diaries
$4, color, 32 pgs., available now
Writer: Christopher Mills
Artists: Joe Staton, Horacio Ottolini

★★★½

Maybe blondes *do* have more fun. *Femme Noir's* pistol-packing heroine perforates every page with hard-boiled action. But who is the tough blonde cleaning up the unforgiving streets of Port Nocturne? It could be Vanessa DeMilo, daughter of organized crime's deceased boss of bosses. Or it could be nightclub songstress Dahlia Blue. Perhaps it's ace reporter Laurel Lye. And, while we're asking questions, just who is our mysterious narrator, the guy in office #201 with the typewriter, cigarettes, and three years' worth of investigative reports?

Femme Noir provides everything *noir* junkies crave: dark, stormy nights on the mean streets of a tough town; a good mystery; a little vigilante justice; and a mystery within a mystery as the icing on the cake.

Christopher Mills establishes the exposed rough edges of Port Nocturne through an excellent cast of lead and supporting characters that are critical to the success of all good detective fiction. His enigmatic heroine is nobody's damsel in distress, however.

The art is one of the finest examples of full-color *noir* you'll ever see: Dark and brooding, the art effortlessly moves from rainy city streets to dimly lit smoke-filled interiors. This is how pulp fiction should look!

www.ape-entertainment.com
www.femme-noir.com

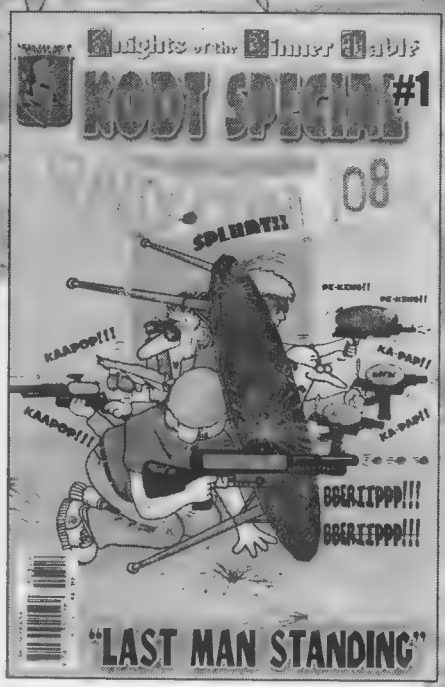
KAREN O'BRIEN may be reached via e-mail at: *obrien500xl@gmail.com*. Send review copies to 230 Crestview Ln., Dyer, IN 46311.

Tour of the INDIES

INDEPENDENT AND SMALL PRESS

REVIEWS

PICK OF THE MONTH INDY



Knights of the Dinner Table Special #1: Last Man Standing

Kenzer and Company

$3.49, b/w, 33 pgs., available now

Writers: Jolly Blackburn, Brian Jelke, Steve Johansson, David Kenzer; Artist: Jolly Blackburn

reviewed by **Brent Frankenhoff** ★★★★

More than two years in the making and teased for several issues of the ongoing *Knights of the Dinner Table* series (#138-141), this "first" *KoDT Special* is special, indeed, even going so far as to include the inside back cover in the story.

"First" is in quotes, since there have been other one-shots produced as specials for summer gaming conventions, so calling this the company's "first" isn't really accurate.

But that's beside the point. Here, the group of dysfunctional gamers known as The Knights of the Dinner Table are part of an ongoing paintball assassin game that's taken over their town. Events escalate until The Knights and their arch-rivals, The Black Hands Gaming Society, have become the only teams still participating. Neither side wants to back down, although a temporary truce is declared for Gary Con, the series' fictional equivalent of Gen Con.

Anyone familiar with the wily ways of The Knights knows the truce won't hold, and the anticipation and tension build until it all erupts in one final free-for-all.

While readers of the ongoing series will more fully appreciate this one-shot, there are plenty of entry points for the reader interested in trying *KoDT*.

The writing has always been top-notch on this series, and Jolly Blackburn's art has improved considerably from the early days of computer cut-and-paste. His backgrounds are much more fully realized and his characters have become more "colorful" with the addition of fresh gray shades to their clothing.

The jokes here won't be lost on anyone, including readers who have never actually participated in either paintball or role-playing games. Even Weird Pete, the owner of the local gaming store, may be a caricature of some retailers, but his character captures a number of idiosyncracies of several real-world retailers.

www.kenzerco.com

Doctor Who Magazine Special Edition #19: The Tenth Doctor

Panini

$11.99, color, 96 pgs., available now
Writers and artists: Various
reviewed by **Jack Abramowitz** ★★★

As the title makes clear, this special edition of *Doctor Who Magazine* collects comics featuring The Tenth Doctor with Martha. As is the case with the television series from which they sprang, the four tales in this collection run the gamut of humor and drama.

First, what appear to be giant robots are smashing a futuristic, albeit steam-powered, world. (The truth may be more disturbing.) Next, a man has the misfortune of sitting next to The Doctor on a London bus. (Would *you* believe the man in the next seat is a time-traveling alien?) Then, in a polar expedition in 1915, the duo face both a Lovecraftian ice monster and extraterrestrial competition.

The final story is a humorous tale featuring cameos of The Doctor's previous incarnations. What happens when a gathering of villains compare notes and realize that The Doctor can appear as a crotchety old man, a Bohemian, a hobo, and a fop, among other guises?

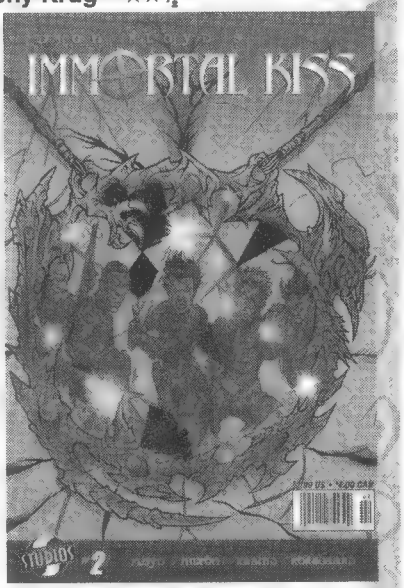
This collection has something for everyone, assuming that everyone is a fan of David Tennant's incarnation of The Doctor, accompanied by the lovely Martha Jones.

www.paninicomics.co.uk

Immortal Kiss #1-2

Graphic Illusions Studios

$2.95 (#1), $2.99 (#2), color, 25 pgs.@, available now
Writer: Dion Floyd; Artists: Various
reviewed by **Kurt Anthony Krug** ★★½



Dion Floyd's *Immortal Kiss* is a vampire story that is a cross between *Underworld* and the short-lived TV vampire show *Kindred: The Embraced* (1996). There are no influences in sight from *Buffy the Vampire Slayer* — which "mainstreamed" vampires in a way.

Two cops are investigating a gruesome murder outside The Nocturne Night Club, which is owned by a vampire named Vladimir, a cool customer. There are various vampire clans at war. And the human race is caught in the middle. One clan is dressed in battle armor and uses technological weapons *à la Underworld*, whereas another uses black magic.

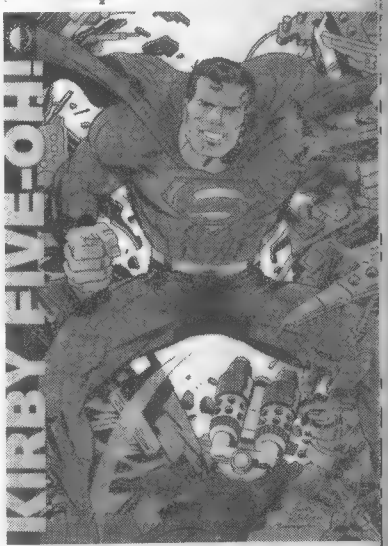
The story has potential, and Floyd leaves the reader in suspense. The art is hot and cold. Several different artists with severely different styles have illustrated the two issues, with the differences jarring the reader occasionally. Nonetheless, the quality is good for an indie.

www.gistudios.com

Kirby Collector #50

TwoMorrows

$19.95, color, 168 pgs., available now
Writers: Various; Artist: Jack Kirby
reviewed by **Oliver Chin** ★★★½



This "extra giant size" issue commemorates the five-decade career of the "King" of comics, whose reputation has been burnished recently with a tide of homage from contemporary creators. Mark Evanier introduces readers to the artist who brought to life such icons as The Fantastic Four, Captain America, and The New Gods.

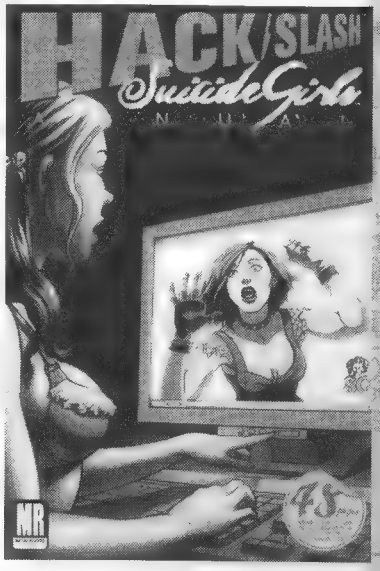
The magazine's columnists comprise a panel of experts to pick the "best" of his career: stories by year (from *Jumbo Comics* #1 in 1938 to some of Kirby's 1987 output), all-time covers as described by legendary artists and writers, character designs, and unpublished art. There are bite-sized recollections from 50 of the industry who's who on the impact Jack Kirby had on them along with the expected gallery of vintage pencils and private photos.

Published at the old-style tabloid-size (10x15 inches), this series takes up a lot of room on the shelf. But this deserves the shelf space, since it showcases its prolific subject in appropriately reverential and detailed fashion.

www.twomorrows.com

Hack/Slash Annual #1
Devil's Due

$4.95, color, 48 pgs., available now
Writer and artist: Tim Seeley
reviewed by **S.A. Bennett** ★★★



Cassie Hack and her monster pal Vlad usually hunt "Slashers" ('70s and '80s-style horror movie villains) but here they're after a "Shocker," a psycho who ends up stuck in the Internet and uses his new powers to force Suicide Girls to kill themselves.

It was only a matter of time until someone in comics met The Suicide Girls, but I wish it weren't Cassie. Her hardscrabble battle against evil has always been admirable, so it's sad seeing her pay for it by posing nude; according to the SG philosophy, this is just an expression of *joie de vivre*, but it's more likely to be one more thing haunting her.

Still, the story manages to be strangely touching, unquestionably funny (it's going to be hard getting the phrase "a dishwashing glove full of blood" out of my head), and simultaneously goofy and salacious. It's heavily implied that a Suicide Girl is saved from electrocution only because she hasn't picked up one of her sex toys.

www.devilsdue.net

Ghost Whisperer #1-2
IDW

$3.99@, color, 24 pgs.@, available now
Writers: Becca and Carrie Smith; Artist: Elena Casagrande
reviewed by **Kurt Anthony Krug** ★★

TV's *Ghost Whisperer*, starring Jennifer Love Hewitt as Melinda Gordon, a woman who can see restless spirits and help them cross over, comes to the comic-book medium. Surprisingly, it's not bad.

It's not just about the ghost *du jour* as seen in the early episodes of the TV series. The creators are using the comics medium to go places TV productions can't venture, thanks to budget restrictions. That's smart thinking.

In the first arc, Melinda finds herself running afoul of Osiris, the Egyptian god of death. Osiris is not happy that she keeps helping souls on which he's staked a claim cross over into the afterlife. He considers a method of getting even with her.

www.idwpublishing.com

The Guin Saga Manga: The Seven Magi Vol. 3
Vertical

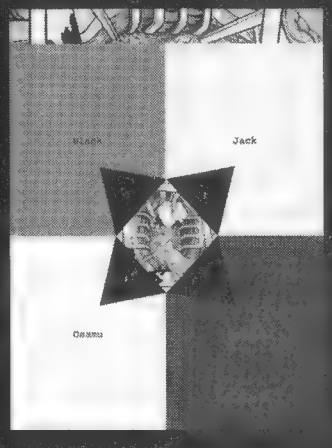
$12.95, b/w, 192 pgs., available now
Writer: Kaoru Kurimoto; Artist: Kazuaki Yanagisawa
reviewed by **Oliver Chin** ★★½

The warrior Guin wakes up with amnesia with the head of a leopard. As if that's not bad enough, the black plague wreaks havoc on his medieval kingdom of Cheironia. Now that a blob of the souls of his dead citizenry threatens to flood the capital city of Cylon, Guin attacks the blob, only to be swallowed whole.

Within are five of the seven magi who seek to usurp Guin's power. But can any survive the snares within the bowels of this flesh mound? Naturally, the king's allies — old wizard Yelisha, pretty dancer Valusa, and the streetwise thief Al — come to help. But the evil magus Jandal-Zogg springs his trap to sacrifice Guin to gain power over the entire realm.

In this concluding volume, apocalypse is nigh and Kazuaki Yanagisawa draws limb-rendering swords, fiendish cyclops, and sensual witches with equal aplomb. However, the plot is both intricate and inexplicable, as characters go hither and yon without much explanation. Unfortunately, averting disaster seems more ho-hum than miraculous.

www.vertical-inc.com
ISBN-13: 978-1934287088



Black Jack by Osamu Tezuka

From the creator of *Astro Boy* and *Kimba, the White Lion* comes this rich medical drama that mixes mystery, intrigue, suspense, action, and a dash of humor with a fascinating main character, a notorious world-traveling scalpel-for-hire.

Each installment of this 17-volume graphic novel series features 12 to 15 stand-alone tales chronicling Black Jack's many unusual cases.

Volume 1 available September 2008.
FREE previews and more at www.vertical-inc.com/blackjack

Reich #1
Sparkplug
$3, b/w, 24 pgs., available now
Writer and artist: Elijah Brubaker
reviewed by **Jack Abramowitz** ★★

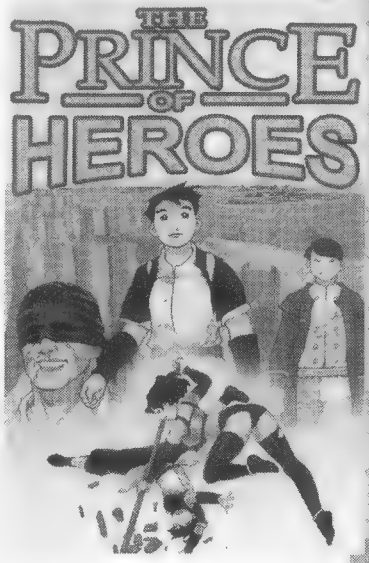
No, it's not a history of the Third Reich; it's a biography of Wilhelm Reich, a prominent but controversial psychiatrist of the early 20th century. People seem to like this comic, since it has appeared in several incarnations since 1995, but the appeal of this first issue is elusive. (It will, no doubt, pick up when Reich starts building "orgone accumulators" to capture the theoretical energy whose existence — or lack thereof — made him well-known.) Right now, Reich is simply obsessed with sex and something of a manipulator. Given its pre-World War II European setting, it's not unlike *Cabaret* without the songs.

If the story is slow in unfolding, the reader can't fault Elijah Brubaker for his art. With their large heads and skinny bodies, his characters look like Wii avatars (which they, of course, pre-dated), but with expressions and shading that convey the appropriate moods. Also appreciated are the endnotes, clarifying encounters and indicating matters of speculation.

The installment ends abruptly, mid-scene, without so much as a "to be continued." It might be worth a look, especially for psychology majors.

www.sparkplugcomicbooks.com

The Prince of Heroes #2
Antarctic Press
$3.50, color, 32 pgs., available now
Writer and artist: Rod Espinosa
reviewed by **Oliver Chin** ★★★½



On a desert world similar to Luke Skywalker's Tatooine, the boy Ronen and his mother Aiymie are Darems, a race whose galactic empire is receding. Now, they seek to world-hop again to reach their homeland, where Ronen can realize his destiny as heir to a mighty legacy.

But before departing, Ronen stands up to the greedy provincial peer Baron Ermont Mesozora and his bodyguards. Then, the bully's bodacious older sister Mazza arrives to save his bacon. Can Ronen and his Master Ze save their own skins, as the evil Nationalist Armada closes in on their colony?

Comparing the Darems to *The Lord of the Rings*' elves, the author also models this SF spin on *Little Lord Fauntleroy*. Regardless, this introduction to a universal dynasty offers an engaging brew of humor, dramatic foreshadowing, and a titillating boy-girl brawl along with Espinoza's balanced blend of energetic pencilling and computer-generated art. This produces more intrigue than the last trio of *Star Wars* films combined.

www.antarctic-press.com

Star Trek — Alien Spotlight: Romulans #1
IDW
$3.99, color, 24 pgs., available now
Writer and artist: John Byrne
reviewed by **Kurt Anthony Krug** ★

When the original *Star Trek* TV series made its debut in 1966, some critics called it too cerebral. That certainly applies to John Byrne's first full-length *Trek* story showcasing the Romulans. What's more, it's boring. There's no action: just a bunch of nameless Romulans playing both sides of the fence.

Set during the era of the original series, this issue shows the reluctance the Romulan Empire's best captain has towards the Romulan Praetor, who assigns him a new starship that's equipped with the first cloaking device. Behind the scenes, a Klingon manipulates the Praetor into an alliance with the hope of snatching the cloaking device for the Klingon Empire.

Byrne's art is a whisper of its former shout. It's sketchy, even rough-looking in places. It doesn't hold a candle to his earlier work on such titles as Marvel's *X-Men, Fantastic Four, Avengers*, and *Hulk*, and DC's *Superman*.

www.idwpublishing.com

Color of Rage
Dark Horse
$14.95@, b/w, 416 pgs.@, available now
Writer: Kazuo Koike; Artist: Seisaku Kano
reviewed by **George Hagenauer** ★★★

One challenge faced by many foreign creators of graphic novels is that often the best work of their career is published first in America. Kazuo Koike's *Lone Wolf and Cub* is one such series — one of his best stories and the one that is most accessible to America readers. As a result, incredibly high expectations are raised for other work by the same author.

Dark Horse's latest Koike translation, *The Color of Rage*, has a story like *Lone Wolf and Cub*. It's written as a series of self-contained but sequential stories about a pair of slaves, an African-American and a Japanese man, who escape a slave ship and try to find freedom in the highly structured world of Edo-era Japan. The stories deal with issues of justice and class as the two lead characters discover that while they have left slavery, they nonetheless find themselves trapped at the bottom levels of Japanese society with the Yakuza and criminal classes.

The art suffers in the many fight scenes, which seem choppy and hard to follow. There are a couple of key points in the stories where it's difficult to tell what was happening due to the way it's laid out. Expect to exert extra energy figuring out Kano's often confusing sequences.

www.darkhorse.com

ISBN-10: 1593079001
ISBN-13: 978-1593079000

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TRADE PAPERBACK AND GRAPHIC NOVEL REVIEWS

PICK OF THE MONTH TPB

Jenny Finn: Doom Messiah

Boom! Studios

$14.99, b/w, 128 pgs., available now

Writers: Mike Mignola, Troy Nixey; Artists: Nixey, Farel Dalrymple

reviewed by **Timothy J. Wood** ★★★★

Weird aquatic creatures, demons from the deep, and supernatural apparitions from the pen of Mike Mignola? Get outta here!

Relying on themes anyone familiar with his work will recognize, Mignola and fellow writer-artist Troy Nixey weave a tale of plague, prostitution, and secret organizations in a slightly altered Victorian England. With the series beginning its release in 1999 and the final installment releasing in 2005, the story is collected in its complete and unsettling form for the first time here.

In trying to protect a young woman named Jenny Finn he finds wandering the unsavory London waterfront, a regular guy named Joe winds up involved in events that lead to the top levels of government, including a prime minister who sports a bizarre mechanical mask. Jenny has a strange fishy effect on people, and her supposed mystical powers are much sought-after.

This fun, warped romp is replete with oddball characters whose motivations are uncertain until the climax. The art by Nixey and Farel Dalrymple suits the mood of the story, but it's the sheer bizarre nature of the writing that makes this a Mignola gem.

www.boom-studios.com

Johann Gutenberg and the Printing Press
Graphic Library by Capstone Press

$7.95, color, 32 pgs., available now
Writer: Kay Melchisedech; Artist: Todd Smith
reviewed by **Michael Tierney** ★★★

Before the invention of moveable type and the printing press, all books were painstakingly written by hand, and no two were identical. A simple mistake of replacing a "t" with a "w" could change the meaning of a message into: "On the Seventh Day you will now do any work."

Born into a 15th century family that minted German coinage, Johann Gutenberg is renowned today for adapting the process of pressing metals into his invention of the printing press. But, as the Graphic Library reveals, just weeks before he completed the *Bible*, his entire business and all pages printed to that point were seized by a greedy financier, who released the world's first printed book as his own work.

Gutenberg would later manufacture other printed works, but he was unrecognized during his lifetime for creating a new technology that revolutionized the world and is still in use today.

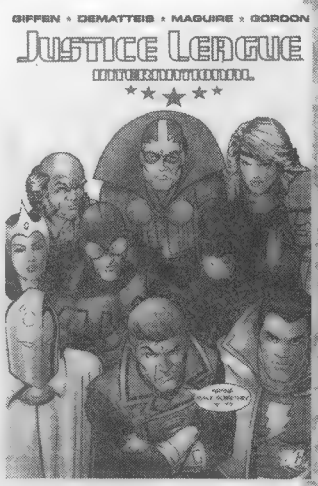
Presented with large, easy-to-read type, this is an all-ages publication.

As a footnote that goes beyond this book's historical content: Mainstream comic books were still being printed by Gutenberg's letterpress process as recently as the 1990s.

www.capstonepress.com

Justice League International Vol. 1
DC

$24.99, color, 192 pgs., available now
Writers: Keith Giffen, J.M. DeMatteis; Artist: Kevin Maguire
reviewed by **Shaun Manning** ★★★½



With this shiny new hardcover edition of the "Bwa-ha-ha" Justice League's earliest adventures, fans will no longer have to hunt quarter bins for faded back issues starring (the late) Blue Beetle, (the late) Maxwell Lord, and other heroes so recently rocketed to prominence.

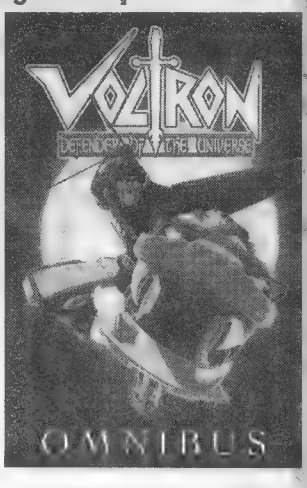
All kidding aside, the enduring popularity of *JLI* makes this collection long overdue. While this first volume has been collected before, this deluxe recolored printing rightly establishes this book as one of DC's classics. The fact that there are already plans for a second volume (with the original long out of print) and a third (previously uncollected in trade) means that a whole new generation of fans will be subjected to the madness of Keith Giffen and J.M. DeMatteis at their most unruly.

Although the story holds up well after all these years, it is worth noting that it's hard to not view certain characters' motivations in light of recent developments. This adds a touch of sadness to Ted Kord's humor and lends the manipulative Maxwell Lord an incredibly sinister flair.

www.dccomics.com
ISBN-10: 1401216668
ISBN-13: 978-1401216665

Voltron Omnibus
Devil's Due

$49.99, color, 300 pgs., available now
Writers and artists: Various
reviewed by **Kurt Anthony Krug** ★★★½



Props to Devil's Due for collecting its *Voltron* series, including the previously unpublished #12. Props also go to the writers — Dan Jolley, Marie Croall, and Mike O'Sullivan — for adding depth to the characters of this 1980s cartoon. They give origins to the Voltron Force mainstays — Keith, Lance, Sven, Pidge, and Hunk — not to mention last names, making them more three-dimensional. The five go on an off-the-grid mission for Galaxy Garrison (think Starfleet) to see if the legend of Voltron is true.

The Voltron lions are controlled telepathically, which is a lot better than the set-up for the cartoon. Princess Allura eventually replaces Sven as the Blue Lion pilot, although in different fashion from the cartoon version. Moreover, the creators don't shove Sven to the background. He figures prominently. The vehicle Voltron appears, too, and the creators give it a cool origin.

It's more a tale of espionage and skullduggery than Voltron fighting the RoBeast *du jour*. That happens, but this is a much-layered tale, and that's saying something for the one-dimensional cartoon.

Reprints: *Voltron: Defender of the Universe* Vol. 1 #0-6, Vol. 2 #1-12

www.devilsdue.net
ISBN: 1-93469-206-9

Shmoo: The Complete Comic Books
Dark Horse
$49.95, color, 173 pgs., available now
Writers and artists: Various
reviewed by **Bernard C. Cormier** ★★

Shmoo: The Complete Comic Books, as its title indicates, collects every comic-book appearance of Shmoos, introduced in the daily *Li'l Abner* comic strips in 1948 as supporting characters.

These comics, originally released in 1949 and 1950, include *Al Capp's Shmoo* #1-5 and the giveaway *Al Capp's Shmoo in Washable Jones' Travels*.

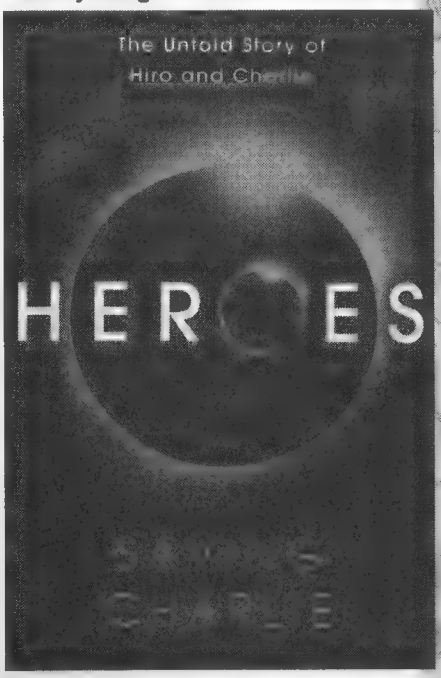
Two-thirds of the stories in *Shmoo: The Complete Comic Books* focus on Shmoos' interactions with another Li'l Abner supporting character: Washable Jones. Unfortunately, with their dated humor and phonically-driven word balloons, the Washable Jones stories did not age well and should be classified as being for "Fans Only."

Things are different with the remaining third of the book, which features Super Shmoo, a parody character with adventures that are more accessible to modern readers. As a result, it's easy to forgive the volume's politically incorrect portions.

Shmoo: The Complete Comic Books is a great book for fans of Shmoos and/or Li'l Abner and for people interested in the general history of comic books and strips. It also reprints an essay by Al Capp and includes new notes by Denis Kitchen.

www.darkhorse.com
ISBN: 978-1-59307-901-7

Heroes: Saving Charlie
Random House
$24, 261 pgs., available now
Writer: Aury Wallington
reviewed by **Kurt Anthony Krug** ★★

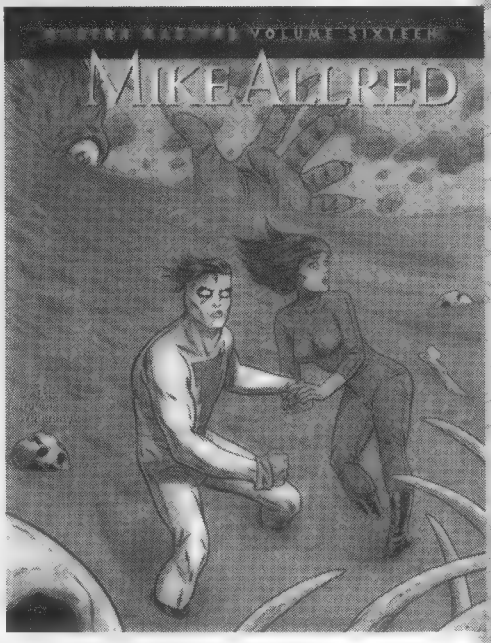


Hiro Nakamura, the time-traveling, sword-wielding protagonist from *Heroes*, is simply not destined to find love, is he? Between Yaeko in 1671 and Charlie in the present, he's had lousy luck with the opposite sex.

Charlie, readers will recall, was the waitress introduced on the TV show who has powers of her own and is murdered by Sylar. Hiro goes back in time six months to prevent her murder and falls in love with her. This novel fills in the gaps between episodes of the TV show. Written by Aury Wallington (TV's *Veronica Mars* and *Sex in the City*), it explores the love story between Hiro and Charlie. Unfortunately, its build-up is slow, and the tale itself comes off as little more than a sappy romance novel.

www.randomhouse.com
ISBN: 9780345503220

Modern Masters 16: Mike Allred
TwoMorrows
$14.95, color, 120 pgs., available now
Writer: Eric Nolen-Weathington; Artist: Mike Allred
reviewed by **Oliver Chin** ★★★



Parlaying his '90s indie success with his creation of the offbeat hero Madman, Mike Allred joined Marvel's ranks to infuse his bold, yet pared-down, style to X-universe mutants. The latest volume of the *Modern Masters* series focuses on this "retro" artist and his "colorful" partnership with his wife, Laura.

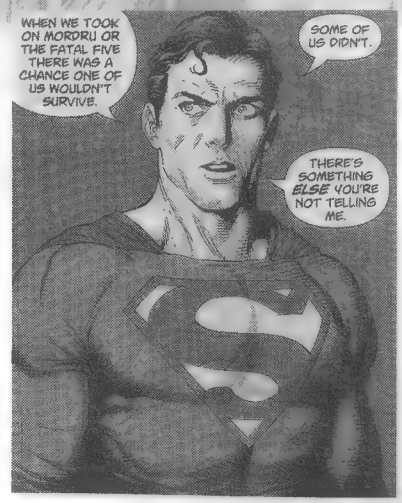
Leaving the Air Force as a reporter, Allred met Kevin Eastman (of *Teenage Mutant Ninja Turtles* fame) in 1991 and joined Tundra Comics, where he fashioned the wacky re-animated do-gooder Frank Einstein (aka Madman). From that pop mindset came *Red Rocket 7*, *The Atomics*, and a crossover with Superman. Then came stints interpreting such iconic super-people as Marvel's X-Force and X-Statix.

Employing the standard formula of career retrospective interview, plus a chapter of comics influences and a gallery of published and previously unpublished art, this edition spotlights a rare husband-and-wife team (inker with his colorist) in the comics industry, whose relationship is naturally reflected in their characters.

www.twomorrows.com
ISBN-13: 978-1-893905-86-3

Superman and the Legion of Super-Heroes
DC

$24.99, color, 168 pgs., available now
Writer: Geoff Johns; Artists: Gary Frank, Jon Sibal
reviewed by **Aaaaa Aaaaaa** ★★★★½



This hardcover collects one of the more satisfying Superman arcs in recent years — an adventure that ran in *Action Comics* #858-863 — which has Superman brought by the Legion of Super-Heroes to the 31st century, though not the utopian future Legion fans might remember. Earth is gripped by xenophobia (a point chillingly illustrated in an opening vignette echoing Superman's arrival on Earth) and Superman's legend has been distorted, all to suit the purposes of a group of Legion adversaries and rejects calling themselves The Justice League. The Legion has been driven underground, and The United Planets is preparing to wage war on the isolationist Earth.

Johns goes beyond offering an entertaining story that settles for further re-establishing Superman's historic ties with The Legion. The theme of coping with alienation and rejection runs throughout this arc, addressing the role the Legionnaires played in young Clark Kent's life as well as the different ways Polar Boy and the tale's main villain, Earth-Man (the former Absorbancy Boy and leader of the twisted League), dealt with being rejected by The Legion.

Gary Frank's pencils have a more textured finish — not unpleasantly so — under Jon Sibal inks; their interpretation of Superman is a more realistically proportioned one than has sometimes been seen in recent years, and one heavily influenced by Christopher Reeve's portrayal of the character.

www.dccomics.com
ISBN: 1401218199

Deadpool Classic Vol. 1
Marvel

$29.99, color, 256 pgs., available now
Writers and artists: Various
reviewed by **Kurt Anthony Krug** ★★★

Rob Liefeld breathed new life into *New Mutants* upon introducing Cable. He didn't stop there, also creating or co-creating Shatterstar, Gideon, Domino, and — of course — everyone's favorite Merc with a Mouth: Deadpool. A product of the Weapon X program, 'Pool's mission in his first appearance is to kill Cable. It doesn't happen, and Cable sends Deadpool back to his employer via FedEx. No, really.

Deadpool has many similarities to DC's Deathstroke: killers with super-agility and similar real names. (Deadpool is Wade Wilson, while Deathstroke is Slade Wilson.) His real name is an in-joke tribute to Deathstroke. That's where the similarities end, as Deadpool is mentally unstable and has a chronic case of verbal diarrhea. He's also been played for laughs ... unlike Slade.

Other contributors to Deadpool's adventures in this collection are Fabian Nicieza, Mark Waid, Ian Churchill, Joe Kelly, and Ed McGuinness.

Reprints *New Mutants* #98, *Deadpool: The Circle Chase* #1-4, *Deadpool* (1994) #1-4 and *Deadpool* (1997) #1

www.marvel.com
ISBN: 0-78513-124-8

Darkness — Ultimate Collection
Image/Top Cow

$19.99, color, 322 pgs., available now
Writers and artists: Various
reviewed by **Oliver Chin** ★★½

As his Uncle Frankie's hitman, Jackie Estacado is a "made" man, but he's soon knee-deep in trouble. First, he is embroiled in a mobster war. Second, he's been cursed with The Darkness, a devilish stream of razor-toothed gremlins. Finally, he's caught in a power struggle between the winged Angelus and hooded Brotherhood of Darkness.

Later, Uncle Frankie's replacement, cousin Paulie, wants to manipulate Jackie again. But our trigger-happy hero likes fighting at night, when he unleashes shadowy pals to slice and dice his enemies. But can he ever make up for losing the love of his life?

This edition collects *The Darkness* (Vol. 1) #1-6, #40, and then Volume 2's first six issues. There is enough dialect and death to satisfy any *Sopranos* or Freddy Krueger fan, but combining these disparate story arcs doesn't jell. Despite the string of battles, the endings are predictable, as Jackie's Darkness trumps all comers and every setup results in a splatterfest.

www.imagecomics.com
ISBN-13: 978-1582407807

Classics Illustrated: The Invisible Man

NBM/Papercutz

$9.95, color, 56 pgs., available now
Writer: H.G. Wells; Artist: Rick Geary
reviewed by **Brent Frankenhoff** ★★★

Readers of DC's *League of Extraordinary Gentlemen* who haven't read H.G. Wells' original novel might like to know that this adaptation is a quick overview of that book.

Featuring a mysterious visitor to a rural inn, Rick Geary's adaptation of Wells' book does a good job of giving readers a capsule summary of the original work.

It's definitely a step up from the original *Classics Illustrated*. Lively art and non-typeset captions and speech balloons are the rule here, rather than the fonts (or lack thereof) which marked those earlier editions, making them tough to get into.

NBM's Papercutz imprint has gone all out with its *Classics* and the other titles in its line. Offering a thin hardbound book at under $10 is a feat in itself, with many thinner children's hardcover books going for $15 to $20 these days.

The *Classics Illustrated* line makes a fine introduction to many great works, though of course readers are well advised to seek out the originals to see what didn't appear in the adaptation. The history of *Classics Illustrated* at the end of the book is a bonus, but a biography of Wells to go along with the one of Geary would have been a better choice.

www.papercutz.com
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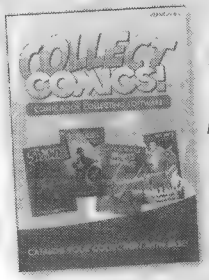

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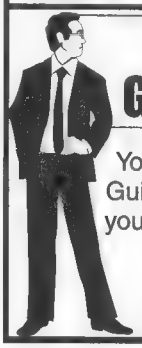

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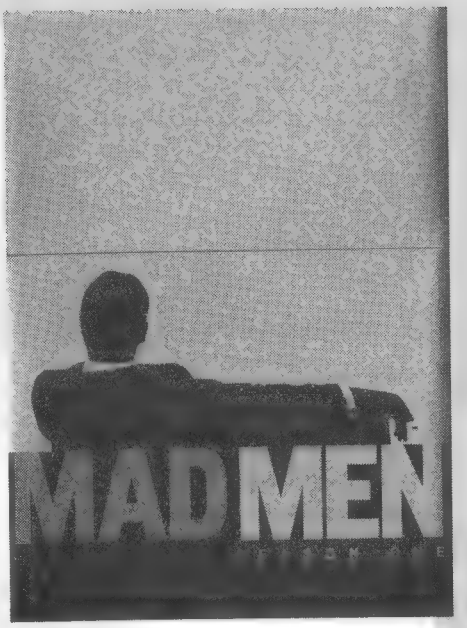
Mad Men Season 1
Lionsgate
$49.98, color, 616 mins., available now
reviewed by **Brent Frankenhoff** ★★★½



"Wait a minute," you're saying, "what is this review doing here? This series has nothing to do with comics!"

That's where you'd be wrong. Admittedly, this American Movie Classics series focuses on the world of advertising in the early 1960s, and there's not a comic book in sight. The closest we get to our island of pop culture are references to Steve Ditko icon Ayn Rand.

However, the 13 episodes in the show's first season illustrate perfectly how to write an episodic series with a clear beginning, middle, and end. While events have continued into a second season, this can be viewed on its own, including the payoffs that come in later episodes from tidbits sprinkled in the early episodes.

The behind-the-scenes material on three of the four discs is top-notch, as well, with segments on music scoring, costume design (artists and writers can learn a lot from these choices), and props used in the show. The attention to detail was so great that, when the script called for an Etch-a-Sketch in early 1960, researchers nixed its use, since the toy wasn't actually introduced until that summer.

The only disappointment in this series is the men's attitudes toward women. It may have been true at the time, but I question if it was as blatant as portrayed here.

www.lionsgate.com

CJ7
Columbia Pictures
$28.96, color, 88 mins., available now
Stars: Stephen Chow
reviewed by **Brent Frankenhoff** ★★★

Stephen Chow's latest film makes its way to the United States with this film, which is billed as family friendly and rated "PG." However, there are themes that may not make it suitable for all ages.

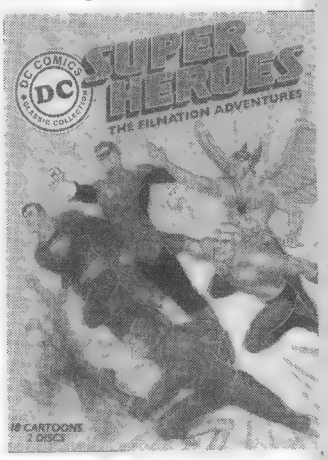
Chow plays Ti, a poverty-striken widower who works himself to exhaustion so his son can go to private school. Unfortunately, even with all his hard work, the pair is forced to live in a tumbledown shack and obtain their food and other necessities from the local junkyard.

During one of his visits, Ti picks up a green sphere which turns into CJ7, a mischievous alien pet. Ti's son adopts the little creature, hoping it will make him popular at school. Unfortunately, his dreams go mostly unrealized.

The fantasy sequences are amusing, if over the top, which, apparently is the Japanese style of cinema as shown in Chow's previous films, *Shaolin Soccer* and *Kung Fu Hustle*. It may jar American sensibilities, especially some bits of bathroom humor, so prescreen the film first, if you have younger viewers.

www.SonyPictures.com

DC Super Heroes The Filmation Advs.
Warner Bros.
$24.98, color, 126 mins., available now
reviewed by **Brent Frankenhoff** ★½



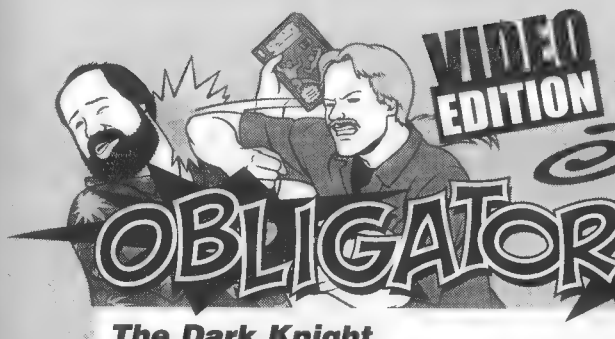
Cartoons featuring The Atom, The Flash, Green Lantern, Hawkman, The Justice League of America, and The Teen Titans? How could they miss?

The answer is contained in this two-disc set of Filmation's 1960s DC-based cartoons. While it's obvious that the studio did *try* to make gripping tales featuring the newly licensed Silver Age heroes, the super-limited animation of the Filmation Studios lacks any of the charm of the company's later releases. This material is only marginally better than Marvel's animated efforts of the same era, which utilized panels and other material directly from the comics.

As an example, narrator Ted Knight tells viewers that Ray Palmer is transforming into The Atom by activating the size and weight controls in his belt buckle. Onscreen, the "action" shows a static image of Palmer with his fists on his hips, getting tiny, while electrons go spinning about him. It's laughable the first time but quickly becomes mind-numbingly annoying.

This set is obviously for the Filmation or DC animation completist, and it's questionable if even they will actually *watch* it. Other viewers can perform their own rousing edition of *Mystery Science Theater 3000* with every episode. Warners includes a documentary on Filmation head Lou Scheimer that's appeared on other Filmation sets.

www.warnerbros.com



Sometimes our reviewers just don't agree!

OBLIGATORY FIGHT SCENE!

The Dark Knight
Warner Brothers

Ticket prices vary, color, 2 hrs. 15 min., now playing
Cast: Christian Bale, Heath Ledger, Morgan Freeman, *et al.*
Discussed by **John Petty and Jim Johnson**

Jim Johnson: If there was ever a creative effort that could have failed to live up to its own hype, this film was it. Expectations for this sequel were high immediately after the success of *Batman Begins* in 2005, subsequent super-hero movies raised the bar even further, and the untimely death of Heath Ledger created unprecedented buzz. Unfazed by all of that, this flick absolutely delivered on all it promised — and more. Ledger's performance is amazing and likely has redefined the character of The Joker; David Goyer's story is shocking, suspenseful, and dramatic; and Christian Bale has grown so comfortable with the role of Batman that it's hard to imagine anyone else ever successfully pulling it off. This movie has done the impossible: People are calling this a great movie, not just a great *super-hero* movie. But, knowing you, I'll bet you need convincing. OK, come here and watch me make this pencil disappear.

John Petty: What a joker. For all the hype, this movie was a mess, made worse by Nolan's succumbing to the "too many villains" syndrome. Yes, The Joker is a compelling character, but Nolan dilutes that story by desperately trying to cram Two-Face in there, as well. It's the same problem that previous Bat-films, as well as *Spider-Man 3*, have suffered from. Aside from this structural problem, the dialogue is awful, especially the clichés Michael Caine is given to spout, Christian Bale seems to sleepwalk through the role of Bruce Wayne, the story is unnecessarily convoluted — why, exactly, did Gordon feel it necessary to fake his death? — the action scenes are clumsily filmed, particularly the car chase through the tunnel, and the entire thing feels like an apology for such actions of the Bush administration as the treatment of prisoners at Guantánamo Bay and the practice of unwarranted wiretapping. This is definitely a movie for the "Nuke 'em all and let God sort it out" crowd.

Johnson: Why so serious? I think you think too much. Forget the political analogies, true as they might be, and focus on what's on the screen. I really dug the car chase, because maybe that's the last time we'll see that awful excuse for a Batmobile. And Ledger was far more than "compelling," he was brilliant. I actually agree with you that the inclusion of Two-Face was unnecessary; The Joker was all that was needed. Setting up Two-Face's story for another sequel would have been sufficient, but sadly giving us the whole story this time around did, indeed, overinflate what would otherwise have been a near-perfect effort.

Petty: So wait. You actually agree with all my criticisms, yet you *still* think this was a great movie? Could you be more two-faced? Was this an entertaining film? Sure, on a certain level, the same way

Indiana Jones and the Kingdom of the Crystal Skull was entertaining when you got past the egregious plot holes and nonsensical story. But to hear this film lauded as being Oscar-worthy is ridiculous. Instead of making a tightly plotted, sharp film — like *Iron Man* — Warner Bros. went back to the same tepid well that produced *Superman Returns* and made a bloated, unsatisfying picture that had far more style than substance. Nolan should stick with the ground-level, psychological pictures, like *Memento*, and leave the super-heroics to people like Sam Raimi and Jon Favreau, who really understand that the genre is about more than darkness, violence, and blowing things up.

www.warnerbros.com

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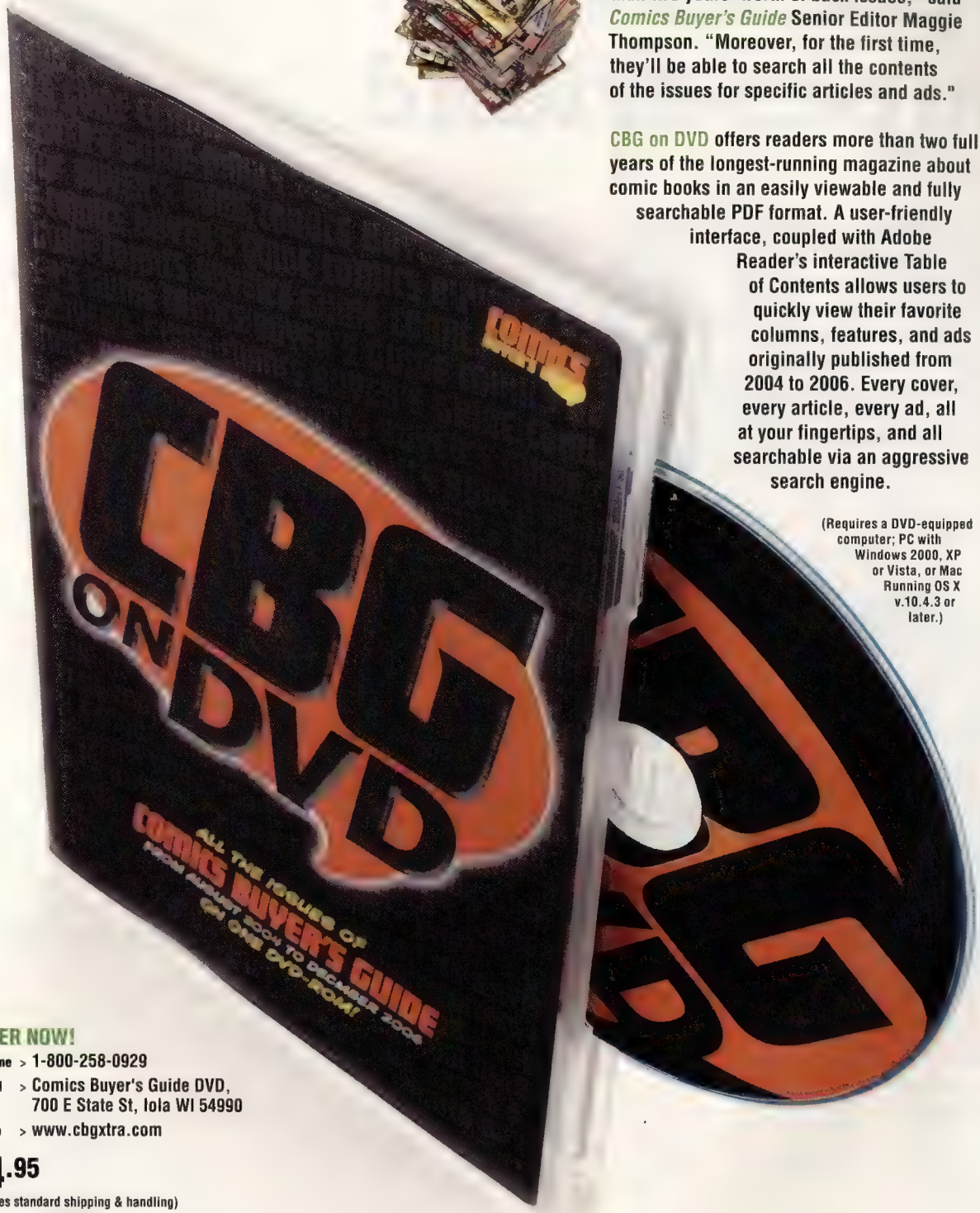

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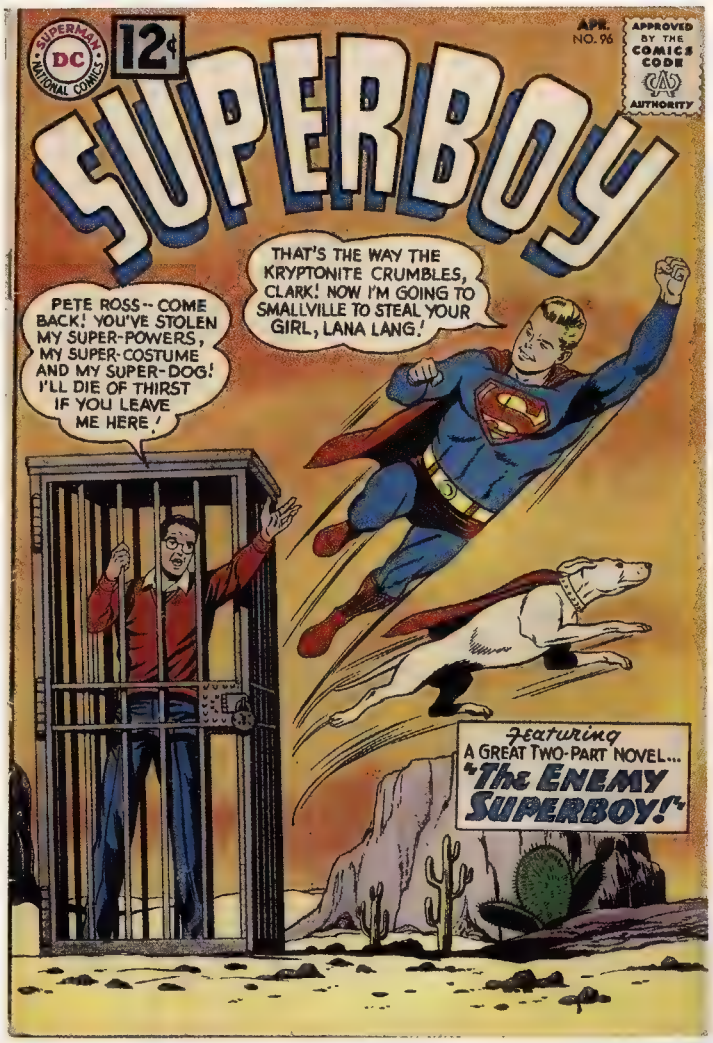
Pete Ross, super-friend

by **CRAIG SHUTT**



Pete donned his super-suit for the cover to *Superboy* #96, one of Mr. Silver Age's avowed 10 Favorites, but he wasn't at his super-friendliest.

Dear Mr. Silver Age,

As the only teen to know Superboy's secret identity, Pete Ross carried a big burden. Was he really a big help to The Boy of Steel with this hidden information?

Rick J.
Avengers Mansion

Mr. Silver Age says: He sure was, Rick. His friendship with Little Blue didn't span that many issues back in the Silver Age, but it burned hot while it lasted. Pete Ross was an ace at ensuring that Superboy's secret didn't slip out — even to The Boy of Steel himself. Quite a few times, Pete's help went beyond providing helpful distractions and well-timed back-turning — to include the role of super-imposter.

Pete's secret friendship with Superboy — knowing his other identity without acknowledging that knowledge — provided a creative twist to The Boy of Steel's Silver Age adventures. It certainly made Pete more admirable than Lana Lang, who seemed to hang around Clark Kent and Superboy mostly to satisfy her suspicions about Superboy's other identity. Pete's knowledge made it easy to step into the super-shoes when necessary, since he knew when Clark was otherwise occupied or needed to make a super-appearance and couldn't. Faking those super-powers then added another challenge.

As he grew up, Clark avoided making close friends, fearing that such closeness would prevent him from slipping away as needed to become Superboy (and there was always a need in such a disaster-prone place as Smallville). Such worries weren't unfounded, given the proclivities of his next-door neighbor Lana. Pete's introduction to Clark seemed only to reinforce his wariness. Fortunately, Pete turned out to be a better friend than expected, which became exceedingly important when Clark made a nearly inexcusable lapse in judgment with his new bud.

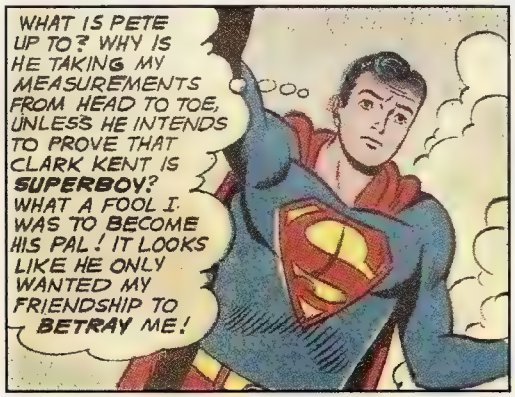
Pete and his parents moved to Smallville in *Superboy* #86 (Jan 61), where he met Clark in a typical Rossian way: defending the meek, mild-mannered student from bullies. But the story's title — "The Boy Who Betrayed Clark Kent!" — warned readers that all would not go smoothly in their relationship.

Pete Ross met his new best friend Clark Kent after rescuing him from bullies in Superboy #86.

After thanking Pete for the save, Clark tried to keep Pete at arm's length, but he didn't like doing it. But Ma and Pa Kent, wise beyond their years (and they were pretty old in those days), thought he should loosen up a bit. So Ma secretly invited Pete to supper, making Clark overjoyed (his word). They spent the evening together, with Clark showing off his Superboy trophies (the trophies any teen would have, not the *real* Superboy trophies).

The next evening, Clark visited Pete, to learn about his hobbies of acting, theater history, and detective work. Pete's family had a long lineage of detectives, which set off Clark's super-sense (kind of like a Kryptonian spider-sense). Sure enough, after Superboy had to put in an appearance (in Pete's basement!) just after Clark ran upstairs to get help, The Boy of Steel feared Pete might be suspicious.

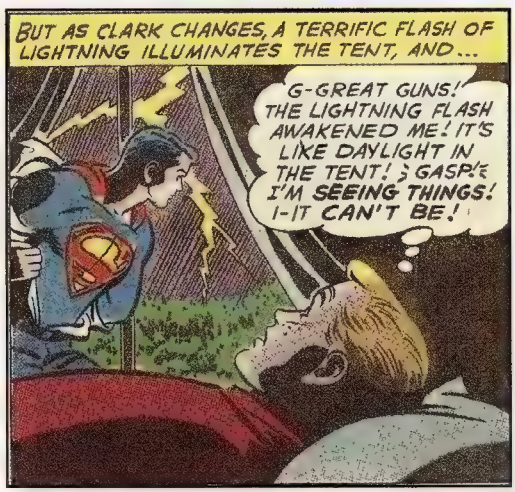
Gee, ya think? Granted, Superboy could have seen the smoke while patrolling, but noticing smoke from one basement is notable even for The Boy of Steel. On the other hand, it's a good thing there's a Superboy living in a small-town place where boys occasionally knock over bottles of poisonous acid in their basements.



Superboy had second thoughts about becoming friendly, after Pete showed inordinate interest in his personal information in *Superboy* #86.

As Superboy had feared, Pete began documenting Clark, taking his fingerprints, logging his height and weight (and noting that Clark's measurements were the same as those of the Superboy statue in town). Pete also documented Superboy, which wasn't hard, since Smallville was The Disaster Capital of the World. Pete's life needed to be saved twice more in the ensuing days, giving him a chance to update his Superboy stats. What were the chances?

Finally, Pete pulled out a Superboy costume and asked Clark to put it on. Enraged at his friend's duplicitous nature and his own weakness in trusting someone, Clark complied and then whipped off his glasses to admit defeat. To his surprise, Pete revealed he'd been comparing measurements so Clark could play Superboy in a theater

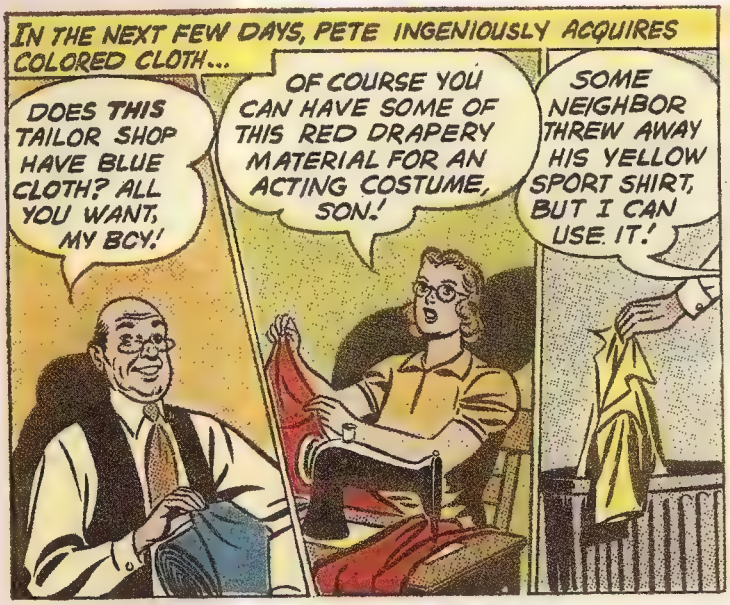


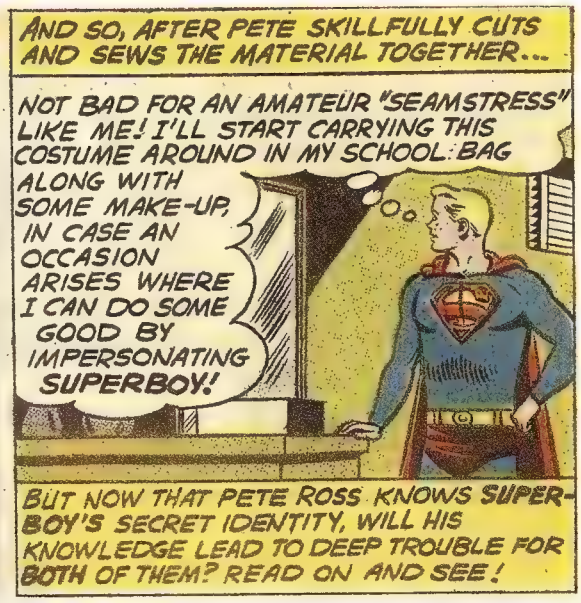
One of the most replicated panels in comics history made its first appearance in *Superboy* #90, when Pete Ross watched Clark change to Superboy for the first time.

Superboy's other best friend

With most Marvel and DC Silver Age reprints now available in various collections, listing reprints hasn't been so vital. That's not the case for Superboy reprints, which, sadly, may be a long time coming. Here are where the Pete Ross stories in these issues have been reprinted, according to Mark Waid's legendary database of reprint sources:

Superboy #86 was reprinted in *Adventure* #342 and *Best of DC Digest* #15.
Superboy #90 was reprinted in *Adventure* #343 and *Best of DC Digest* #15.
Superboy #94 was reprinted in *100-Page Super Spectacular* #21.
Superboy #96 was reprinted in *Superboy* #156.
Superboy #98 was reprinted in *Superboy* #147, *Adventure* #497, and *Legion Archives* #1.
Superboy #99 was reprinted in *Best of DC Digest* #7.
Superboy #100 was reprinted in *Superman Family* #167.
Freddy Shaw's friendship from *Superboy* #77 was reprinted in *Adventure* #319.





Pete wasted little time cobbling together his own super-suit in *Superboy* #90 and he got to use it almost right away. What a surprise!

production! Clark was abashed, and their friendship grew.

In fact, Clark became a bit *too* comfortable with the friendship, resulting in one of the most famous (and possibly most replicated) comics panels of the Silver Age. He created "Pete Ross' Super-Secret!" in *Superboy* #90 (Jul 61) while the two

In an ironic switch (who'd have guessed?), Clark discovered Pete's secret life as Superboy when he lost his memory in *Superboy* #94.

were on a camping trip. It began with Pete's friendship being reinforced when Clark overheard (thanks to super-hearing) Pete standing up for him.

Later, while Lana mocked Superboy for being so secretive about his other identity, Pete agreed with The Boy of Steel that "whoever knew his secret identity would be in constant peril." Of course, that would only be true if nefarious evildoers were aware that said person knew the secret, a situation that caused Jimmy Olsen a few scares.

To reward Pete's loyalty, Clark agreed to go camping, only to be awakened when a circus train crashed, freeing the animals. In one of the greatest lapses of his career, he stood up and peeled off his Clark clothes, revealing his Superboy emblem just as a bolt of lightning crashed overhead. In that flash, Pete realized who Clark really was. He pretended to be asleep until The Boy of Steel returned one panel later and changed back.

The next day, wondering if he might have dreamed the whole thing, Pete checked on Clark's house from the woods. Just his luck, he happened to be standing nearby, as Superboy (actually, a robot) streaked out of the hidden tunnel. Pete followed the tunnel to its end, peeking up into the Kent basement, as Ma alerted Clark that she'd sent the robot as he'd requested. Pete's suspicions not only were confirmed, but he also saw how Clark and Superboy could be in two places at once.

Inspired by the robots, Pete decided he could secretly aid Clark. He surreptitiously gathered cloth to create a Superboy costume that he carried with him at all times. Later, with Clark, he conveniently distracted himself when an emergency arose, gaining the satisfaction of seeing Superboy make a save that wouldn't have been possible otherwise. More such situations arose, allowing Pete to give us readers the final-panel you-and-I-have-a-secret wink that Clark often gave us. Oh, the irony!

Pete got his first chance to put his super-suit to work (and relive that fateful stormy-night panel) when "The Superboy Revenge Squad!" came calling in *Superboy* #94 (Jan

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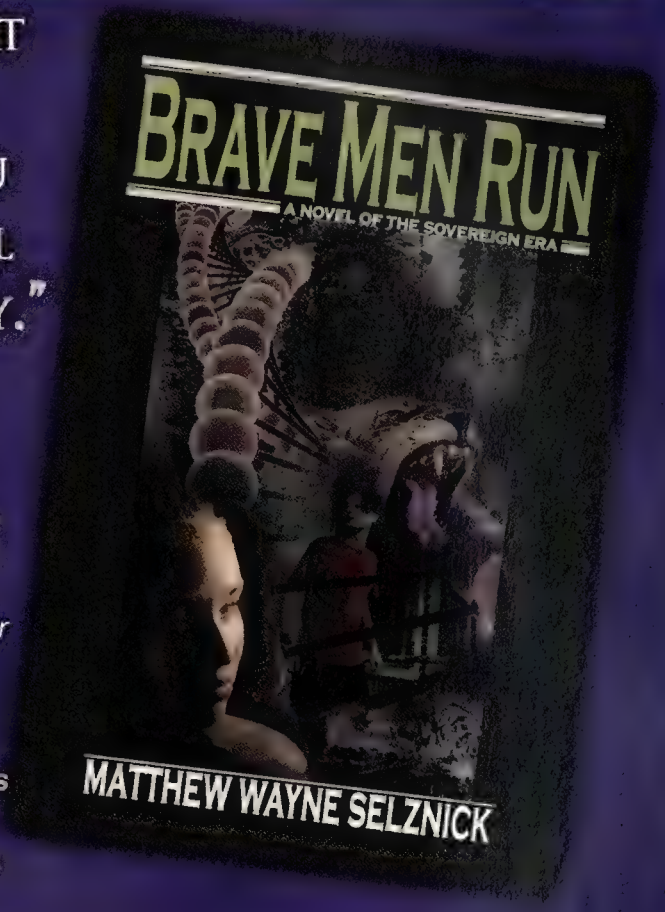

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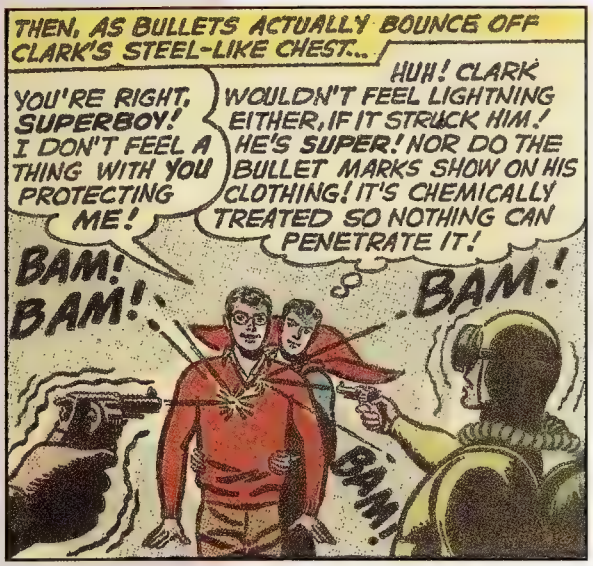


Pete used a variety of ingenious strategies to exploit Clark's super-powers without Clark's realizing he was doing so, when he forgot his other identity in *Superboy* #94.

62). The Boy of Steel discovered the squad in outer space, searching for Superboy's home planet by monitoring beings' thoughts. Once they found a person thinking super-thoughts, they were going to destroy that world. So Superboy rushed home and super-hypnotized himself to forget his super-identity for 24 hours. He did this under Ma's watchful eye, of course. Kids, don't try this without adult supervision!

Needless to say, it wasn't long into the 24-hour period before Pete realized that Clark didn't know he was Superboy. This discovery was made when the two boys, on the way home from the library, strolled past the Smallville Jailhouse (which came complete with guard towers), and saw criminals break out! They'd smuggled in wetsuits and escaped through a sewer grate just outside the walls, as guards fired shots all around them. Smallville was such a great place.

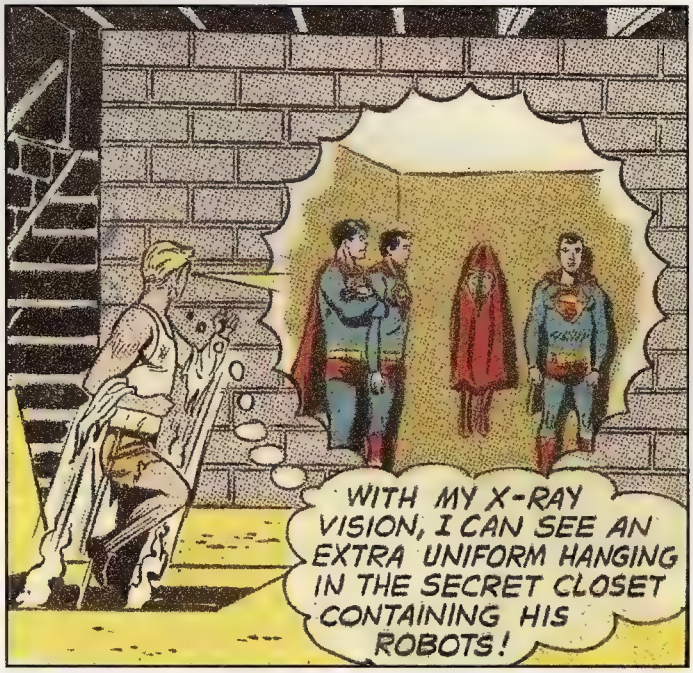
Deciding Clark's memory loss might have been caused by red kryptonite, Pete hauled out his Superboy costume (now complete with a lifelike mask) and tried to foil the jailbreak while Clark took cover. Except Pete needed Clark's help, because he still had super-powers, whereas all Pete had was the suit. Fortunately, Pete managed to trick Clark into helping "Superboy" without his realizing what was happening.

Unfortunately, Clark had seen Pete change clothes (he *was* pretty new at this secret-identity thing). Ironies abounded, as the story progressed, with Clark watching Pete hide his true identity while Pete tricked Clark into performing super-deeds that could be attributed to Superboy. Fortunately, the 24 hours rolled around with everything working out fine, and by then The Revenge Squad had moved on. Whew!

Having a super-suit apparently appealed to Pete, since he was back inside one only a couple issues later, when he became "The New Boy of Steel!" in *Superboy* #96 (Apr 62). This time, though, it was the *real* steel deal, not his imitation. He, in fact, stole it from Clark's basement after gaining Superboy's powers and deciding to take over Superboy's life. Oh, the betrayal!

The cover, with Pete mocking the imprisoned Clark and flying off with Krypto at his side "to steal your girlfriend, Lana Lang!" is such a classic DC situation that I named it one of my 10 all-time favorite covers back in ***CBG*** #1603. The notion that putting on a Superboy suit and gaining super-powers would be enough to make Krypto abandon his master and to have Lana swoon makes me break out in a big smile every time I see that cover. Granted, Pete was probably right about being able to steal Lana so easily, but Krypto? No way!

When Superboy's powers were transferred to Pete in *Superboy* #96, he decided his home-made super-suit wasn't suitable for his new super-role.



This power switch resulted from one of Little Lex Luthor's mind-boggling MacGyver-like prison schemes. First, he concocted a potion in the prison hospital — where he was left alone with the chemical closet for a few minutes — that allowed him to stretch his arm to any length. This required Superboy's inadvertent help — which was easy to gain, since The Boy of Steel was visiting the prison and gladly granted Lex's request for a special stunt. Does anyone else see something wrong with this? Don't ask, just believe it!

Lex used his stretching ability to reach through a variety of open windows in town to steal the components he needed to create a long-

range, kryptonite-fueled, death-ray rifle that he aimed at Superboy (using its telescopic sight). But he fired it just as a photographer triggered his magnesium flash-gun while snapping a shot of Pete and Superboy together. The combination, as you expected from your study of Silver Age chemistry, transferred Superboy's powers to Pete (although nobody, not even Superboy or Lex, knew enough of the events to realize how it had occurred). Kids, go ahead and try this at home, I double-dog dare ya.

When a car accidentally fell off a car-carrier and landed on Pete (welcome to Smallville!), the boys discovered Pete — and not Superboy — had super-powers. Pete flexed his muscles and flew off, going three days into the future and burning up his clothes. Oops. To protect himself, he flew through Clark's secret tunnel, swiped a spare costume, and rushed back to the former hero, saying he'd made the costume himself so as not to admit he knew The Boy of Tomorrow's secret identity.

Pete told Superboy that he was taking over his friend's duties, which didn't thrill The Boy of Steel. Kal suggested that they wait to ensure the powers didn't wear off at an inconvenient time, but Pete pointed out that the powers might not *ever* switch back. Then, since Pete had a dinner invitation at Clark's house, Superboy skedaddled home and sent all his robots to the moon for a month to ensure Pete didn't accidentally spot them with his X-ray vision during his visit. Oh, the irony!

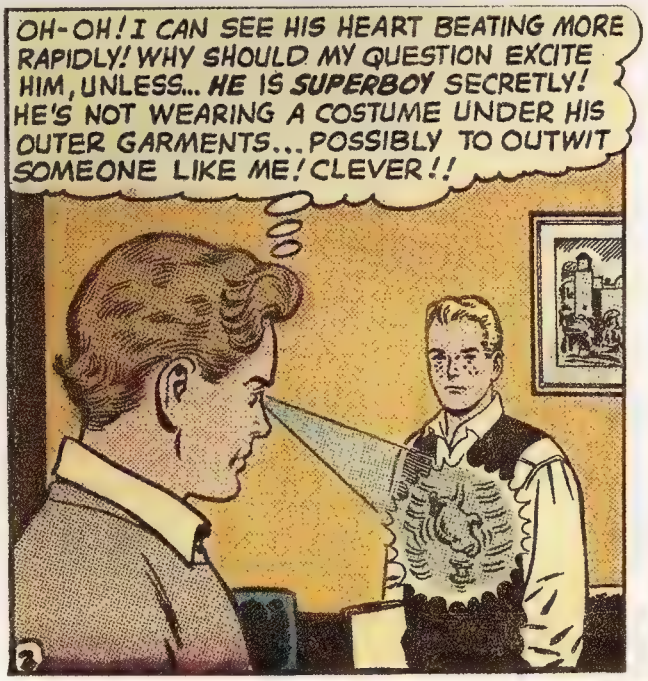
Pete immediately showed off his powers to the Kents — which he could do without worry, since he figured Clark had told them of the situation. It does make me wonder if Pete told his own parents, who conveniently played no part in the story: a missed opportunity for sure. On his way home, Pete stomped down Superboy's secret tunnel, ensuring Clark couldn't use it to undermine Pete as an unpowered Superboy.

In the story's second half, Pete impersonated Superboy (eschewing his mask but keeping a safe distance so his features couldn't be seen), while Clark discovered the benefits of being a normal boy. Playing baseball! Getting his hair cut (by Lana, of course)! But Clark found Pete's actions suspicious, so he recalled his robots from the moon — where they were destroyed by Super-Pete!

Clark tried to regain his powers with a super-dangerous potion he'd concocted for just such emergencies. The delusions created by the potion produced the paranoid visions that inspired our classic cover. The visions, bizarrely, convinced Clark that Pete was his enemy and had to be stopped. Yikes!

Pete escaped Clark's subsequent kryptonite trap — which shouldn't have worked on Pete in any event, I wouldn't think. Pete scolded Clark for his interference, revealing that he'd actually been protecting Superboy's life. His three-day trip into the future had given him evidence that Lex was going to kill Superboy! Whoa, bet you didn't see *that* coming! That is, assuming

We all knew this panel was part of Clark's fever dream in *Superboy* #96, because Lana would never act like that. Right? I can't hear you!



Jo-Nah (aka Ultra-Boy) suspected Pete Ross might be The Boy of Steel he was looking for, when he came to town in *Superboy* #98.

Pete's loyalty to his super-pal so impressed Ultra-Boy (and Marla) that he was given a special Legion honor in *Superboy* #98.

you've never read a Silver Age Superboy story before.

Everything turned out fine, due to one of those typical Silver Age ironies that I won't spoil, since I know you'll want to track down this baby and read it yourself. Fortunately, it's been reprinted, if only once (see the reprint sidebar); *un*fortunately, I fear it may be a while before any volume of the *Superboy Archives* gets around to printing it.

The burden of knowing Superboy's secret was made apparent a mere two issues later, when "The Boy with Ultra-Powers!" came to town in *Superboy* #98 (Jul 62). Said boy, of course, was Jo-Nah, better known to us as Ultra-Boy, who was accompanied by Marla, less known to us as The Legion's senior advisor (apparently a short-term position). Ultra-Boy ultimately revealed that he was in town to discover Superboy's secret identity as his initiation test to join The Legion — a tradition that provided a veritable cornucopia of plot ideas, none of them much good. Apparently, they didn't have Google in the 30th century.

Before Jo accomplished this, he tried to take the easy way and asked the first boy he met at Smallville High School if he knew Superboy's identity. Fortuitously, that boy was Pete Ross, who was stunned by the question. Ultra-Boy's suspicions were aroused by his hesitation, and he decided that *Pete*, in fact, was Superboy — which he actually had been several times, so Jo wasn't far off. A few coincidental super-encounters during his investigation confirmed Jo's suspicions, until Superboy helped Pete out (welcome to Smallville!) and Jo realized they weren't the same guy.

Superboy and Ultra-Boy discovered each other's identities simultaneously, and Superboy's suspicions about UB's motives were put to rest when he and Marla helped save Pete's life. (You really didn't want to hang around Pete back then.) U-B also discovered Pete's own secret but promised not to tell — and presented him with a coin that allowed him to attend Legion meetings.

Superboy's other best friend

Clark Kent's wariness in accepting Pete Ross as a close friend was based on recent experience, when Pete first showed up in *Superboy* #86 (Jan 61). About one year earlier, Clark had befriended a boy and, astonishingly, revealed his secret to him! It was an action he regretted, at least for a while.

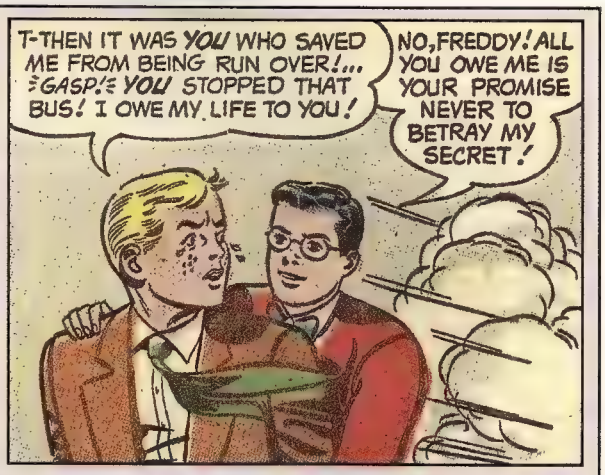
"Superboy's Best Friend!" was Freddy Shaw, and he came to know Clark when he moved to Smallville in *Superboy* #77 (Dec 59). The story showed Clark's loneliness, in rejecting Ma's proposal that a friend sleep over (what was she thinking?), since he had to go on patrol. His super-self-pity kicked into overdrive, as he turned down friendly overtures, making himself look like a snob. Even a Superboy has feelings. Sob.

Clark met Freddy after saving his life when a bad headache made him faint in front of a bus. The two became friends, until Freddy revealed that his brother, Joe, was an ex-con who, Freddy swore, had gone straight. Clark was overwhelmed that Freddy would reveal this secret to him and, the next day, he revealed his own secret.

Clark enjoyed having a friend who understood his absences and he took him to the moon to play super-tennis. But then Superboy spied Freddy's brother helping a racketeer break out of prison — and he threatened to reveal Superboy's identity if he got in their way!

Freddy swore he hadn't told his brother, but Clark was distraught and gave his former friend the cold shoulder. But Freddy's headaches turned out to be brain fever, and it became apparent that Freddy had been talking in his delusional state, which his brother had overheard and believed.

Freddy died, and Superboy convinced Joe that he wasn't Clark Kent. Relieved, Superboy vowed he would never again have a close friend to whom he would reveal his secret. He kept that vow — but still gained a friend in Pete Ross, anyway.



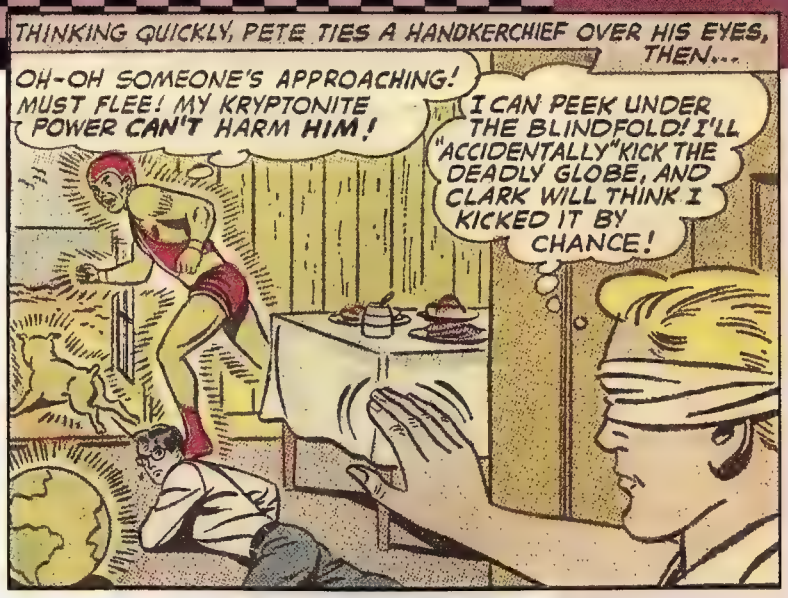
Superboy rued the day he revealed his secret identity to his new friend Freddy Shaw in *Superboy* #77, setting a precedent for which Pete Ross found a loophole.

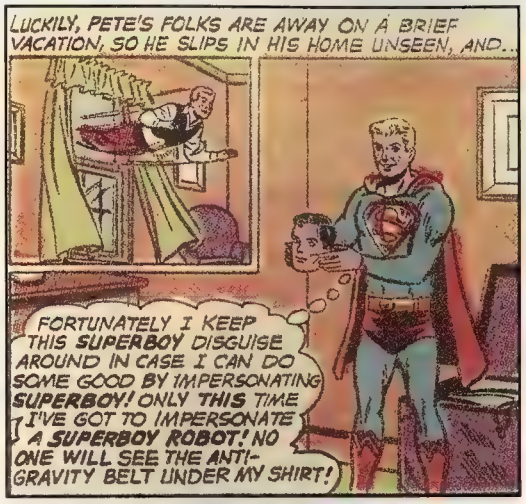
It was the precursor to Pete's becoming an honorary member of the group for his steadfast devotion to his pal (which often involved dressing up in his super-suit).

Pete came to Superboy's aid *without* a super-suit in the very next issue, when he helped defeat "The Kryptonite Kid!" in *Superboy* #99 (Sep 62). KK ambushed Clark at a birthday party, nearly killing him with his kryptonite radiation. Seeing the encounter, Pete blindfolded himself to pretend to be playing Blind Man's Bluff and stumbled into the room, kicking away the kryptonite while pretending not to know that Clark was lying at his feet. Attaboy!

Ironically, the first story in that issue featured a bum discovering Superboy's costume after Clark had had to ditch it (thanks to Lana, long story). The bum sold the parts, forcing Superboy to trick each buyer into getting rid of his portion. Pete's probably the only one in town who would have turned down the bum's offer, since he already owned several super-suits, including another original. Those were sure big blankets Jor-El and Lara used in the rocketship, weren't they?

Pete redonned his own super-suit, plus his handy Superboy mask, in the next issue, on "The Day Pete Ross Became a Robot!" in *Superboy* #100 (Oct 62). Cutting to the chase, Pete decided to sneak into Clark's basement to see his super-trophy room and tried out an anti-gravity belt among the trophies. Bad move. Not





The Kryptonite Kid and his dog fled in terror from a blindfolded teenager while trying to kill The Boy of Steel in *Superboy* #99. (Not surprisingly, they never succeeded.)

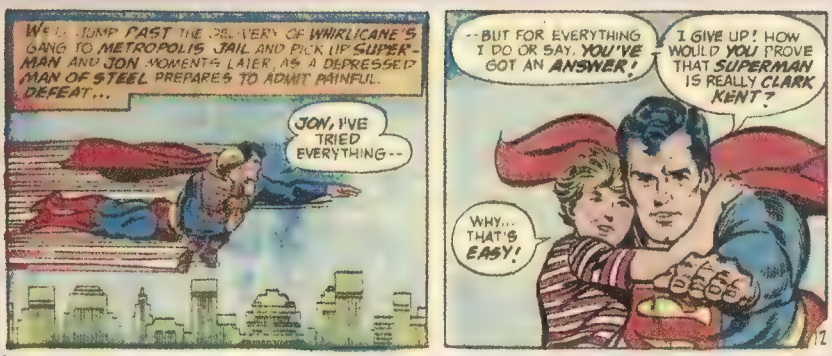
After wrecking a super-robot while trespassing in Clark's basement, Pete flew home to grab his super-suit and hide his goof in *Superboy* #100.

Later Ross revelations

In *Action Comics* #457 (Mar 76), Superman was summoned to Metropolis General, where he discovered that Pete's son, Jonathan, had lost his will to live. Pete asked Big Blue to help save his son by telling him his secret identity. (Apparently, the kid wouldn't believe dear old Dad, who had kept the secret to himself all these years.) The super-speed reveal didn't turn the trick, forcing The Man of Steel to spend most of the story "proving" to Jonathan that he really *was* Clark. In the end, Jonathan asked to be taken to Clark's apartment, where he quickly proved Superman's claim with something so simple that The Man of Steel must have done an off-panel "D'oh!" And, of course, readers were reminded at the end that now *two* generations knew the secret but didn't know that each other knew it.

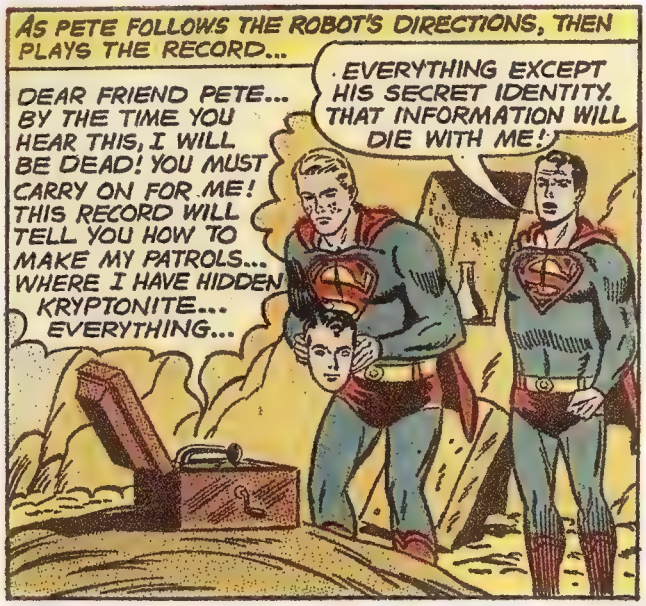
The two-part "Whatever Happened to the Man of Tomorrow" (*Superman* #423 and *Action Comics* #583, both Sep 86) featured cameos of nearly all of Superman's supporting cast, including Pete. In the revamped Superman continuity, it's now Lana who knows the secret and Pete who's apparently in the dark — unless Lana talked in her sleep while the couple was married.

— ***Brent Frankenhoff***

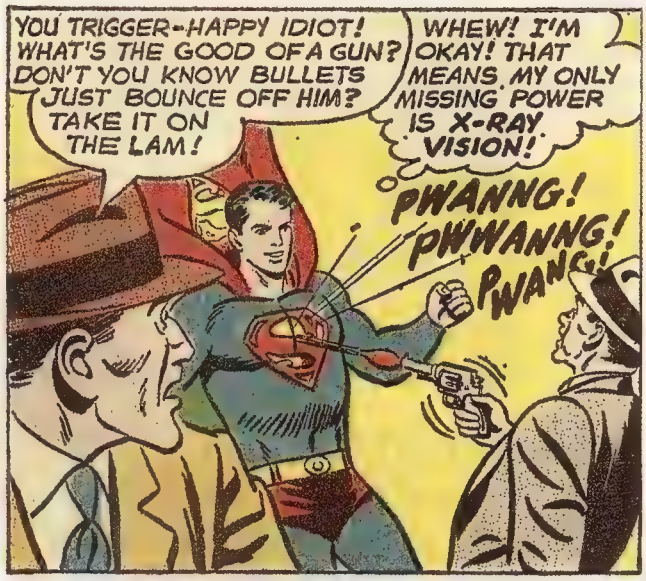


Right after The Silver Age, Pete Ross' son, Jonathan, spent an entire issue of *Action Comics* (#457, Mar 76) disputing Superman's secret. It had a simple solution.

Superboy bequeathed a super-suit, super-mask, and super-powers (but not his super-robot) to Pete when he (acted as if he'd) died in *Superboy* #106.



While replacing his super-mentor, Pete flew right into some bullets in *Superboy* #106 without knowing for sure that he was invulnerable. Now, that's a brave kid!



understanding the controls, Pete head-butted a nearby robot, disabling it. Oops.

Wouldn't you know, it was the only robot available when an emergency call came in from Chief Parker, who knew Superboy would be sending a robot. What were the chances? So Pete used the belt to fly home, where he donned his Superboy disguise and pretended to be the robot. It wasn't easy pretending to be a Superboy robot when all Pete offered were his wits and the ability to fly. And some of the situations that arose were pretty darned stressful.

Pete's deception was about to catch up with him when an old Legion buddy arrived in time to fix the robot. Whew! The Legion had been watching Pete's travails on their monitor, but they'd decided not to return to help out until it became apparent the robot needed to be fixed. Of course, they should have known when they would go back in time to help out, since it had happened in the past, right? Legion stories often gave me a headache.

Pete donned the super-suit yet again to take part in "The Great Superboy Hoax!" in *Superboy* #106 (Jul 63). But this time, it was *Pete* being hoaxed! It opened with a Superboy robot (hopefully not the same one Pete had smashed up) informing Pete that Superboy was dying and wanted to talk to Pete. With his last words, Superboy explained he'd been attacked by the Superboy Revenge Squad, who'd wiped out his robots and then exploded a Virus X bomb near him, which was killing him.

The robot gave Pete a super-suit and mask, plus a potion that gave him super-powers. It also supplied Superboy's last will and testament, which provided Pete with details about The Boy of Steel's super-patrols, kryptonite caches, *etc.* Then, the robot destroyed itself for no known reason. Stunned and grieving, Pete flew off to become the new Superboy — not knowing that the real Superboy was nearby, watching.

Superboy had decided to test Pete to see if he would make a worthy successor, should The Real Steel Deal start pushing up daisies for real. Pa Kent, never having seen a Legion initiation, suggested that putting Pete through such an ordeal could be considered cruel and dangerous. But Clark, having seen many Legion initiations, scoffed.

This time, we saw Pete go home and reveal his new status to his parents, who were suitably stunned. They vowed to aid him and never give away his secret but they also feared for his safety — even though, as a human, he was invulnerable to *everything*, even kryptonite.

Their fears were well founded, since, the very first time danger arose, Pete discovered he didn't have X-ray vision. That led him to worry that his other powers might not

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work or would disappear (although he realized that he wasn't sure he'd ever *had* X-ray vision). Forgetting his problems, he saved the day — and Clark Kent's life. Seeing Clark shook Pete, and he assumed the boy must be a robot. (He also assumed the Kents didn't realize it and he fretted over the day he'd have to tell them their real son was dead. What a story!)

Sadly, Pa Kent's fears also proved out, but the danger turned out to be for their son. The new Superboy created a tomb for the old Superboy's dead body, and Kal went along with this notion, stopping his heart to pretend to be dead so he could be entombed. (Getting Krypto to play along was probably easy — all Superboy had to say was, "Play dead," which Krypto, of course, knew meant stopping his own heart. Good dog.)

Unfortunately, after the elaborate tomb was built, Pete had the cunning notion to ensure no Kryptonians could desecrate the body — so he turned the entire structure into kryptonite! D'oh! The Phantom Zone villains had a good laugh, as they watched Superboy die from his own cruel and unusual test. Sadly, they overplayed their hand (as was their wont), and everything ended happily. And, no doubt, Superboy learned a valuable lesson about hoaxes and initiation rites, although he never actually put it into practice.

Pete's father's misfortune made his family move to Fairdale, where he landed smack in the middle of trouble in *Superboy* #179. Who'd have guessed?

It's probably not hard to believe this, but Pete and Clark's friendship began to cool after that adventure. When next Pete played a significant role, he had moved with his parents out of town to Fairdale, where Superboy caught up with him during "The Revolt of the Outcasts!" in *Superboy* #179 (Nov 71).

In greeting his old friend, Superboy noted that Pete's father had gone bankrupt and moved them away. Pete explained that they'd moved into the Hungry Hills area of town, known for its misfits. Pete's mother had developed her hobby of weaving into a business, so they could repay their debts. When the mayor and his minions declared Hungry Hills a slum and ordered it demolished, Superboy came to the rescue.

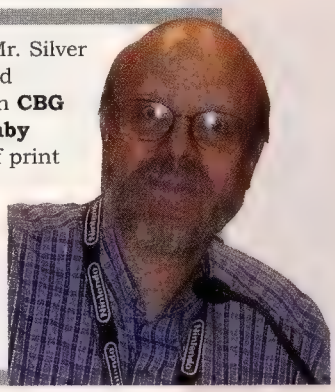
But the mayor pointed out that Superboy would eventually leave, and the area would then be destroyed. Fortunately, The Boy of Steel found a way to allow the townspeople to see the value that the Hungry Hill craftspeople provided to the town, and things ended swell.

Pete's mother eventually paid off the family's debts, and Pete and his mom (no mention of Dad at this point) moved back to Smallville, where they opened a boarding house. In "The Million-Dollar Double Cross!" in *Superboy* #193 (Feb 73), Pete suspected that one boarder was a gang leader, so he set a trap to make the gang members kill each other. But things went awry, requiring Superboy's aid to fix things.

That was the last we saw of Pete's adventurous life in Smallville and as Superboy's super-friend, at least on Earth-1. Despite his penchant for being a danger magnet, Pete proved to be a devoted and steadfast friend to The Boy of Steel. For that loyalty, he many times got the thrill of donning the big red S.

Known to fans worldwide as "Mr. Silver Age," **CRAIG SHUTT** has waxed nostalgic about comics of old in **CBG** since 1992. His latest book, **Baby Boomer Comics**, is now out of print but remains available at online bookstores, eBay, and flea markets internationally. Send comments and suggestions to **craigshutt@ameritech.net**.

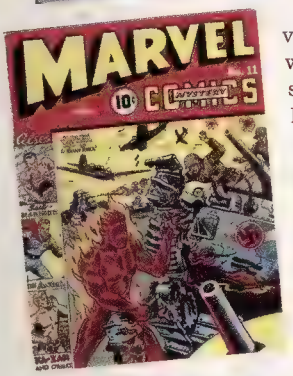
"Ask Mr. Silver Age" is ©2008 Craig Shutt

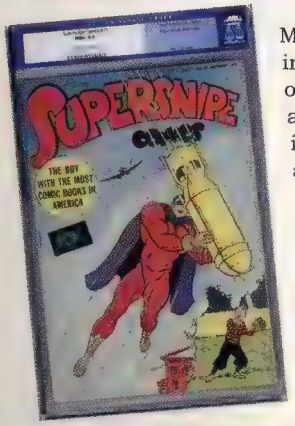


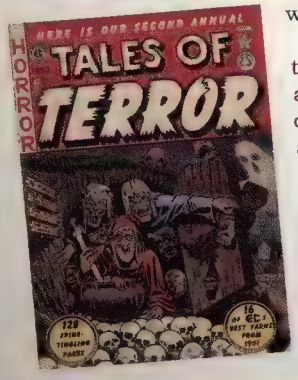
CGC COMES TO COMIC HEAVEN

Mail-order auction firm offers high-grade pedigreed books in annual sale

by **BRENT FRANKENHOFF**







For the past 21 years, Comic Heaven auctions have appeared annually in the pages of ***CBG***. Comic Heaven Owner John Verzyl, whose auction catalog will appear next month in ***CBG*** #1648, told ***CBG*** that this year's sale has more than 8,000 individual comics and he expects it to have more than 7,500 lots, though probably not the record-setting 7,800 that appeared in his 2003 sale.

For the first time in his more than 20 years of holding this annual mail-order auction, Verzyl has added CGC-graded comics to the mix. "We sent out a survey to our customers last year, asking what they wanted to see in the sale," he said. "Many asked if we could offer more Mile High pedigreed books, but, since they've been slabbed for the most part and we hadn't offered slabbed comics to that point, it presented a problem. We're only offering a limited amount of CGC books in this year's sale — about 50 — and almost all are pedigreed: the majority from the Mile High pedigree and a few from the San Francisco pedigree.

Most of those are graded 9.4 (Near Mint) to 9.8 (Near Mint/Mint). There are four Mile High issues of *Star Spangled Comics*, including a #55 in 9.8 with white pages; one San Francisco issue of *Star Spangled*; a pair of Mile High *Smash Comics*, including #50, the classic skull cover, in 9.4; and eight Mile High DC issues, including *All-Flash*, *Adventure Comics*, and *Sensation Comics*."

Among other CGC books in his sale this year, Verzyl said that standouts include a copy of *Young Allies* #1 in 7.5 (Fine/Very Fine) with off-white to white pages. "It's tough to find Timelys with really white pages," he said. "We also have a few 9.4 William Gaines file copies with certificates."

He said that he felt adding CGC books to his sale should help "strengthen the auction, as it gives our customers a chance to get super high-grade Mile Highs and it was the only way we could put those books in."

Auction highlights. In the months between holding his annual auctions, Verzyl and his wife travel the country, acquiring collections for the sale.

"We bought a big Silver Age Marvel collection this year," he said. "It had nearly complete runs of *Fantastic Four*, *Amazing Spider-Man*, and *X-Men* with only a couple of issues missing from each. There were lots of other Silver Age Marvels, but not in complete runs like this."

More than 3,000 Silver Age DC comics in a collection spanning 1959 to 1969 were acquired from a collector in Pennsylvania, including nearly complete runs of such titles as *The Atom*, *Aquaman*, *Hawkman*, and *Metal Men*.

Last year's auction had featured horror comics from a single-owner E.C. collection, and Verzyl said that, this year, he's put the E.C. science-fiction titles into the sale, with runs of *Weird Science*, *Weird Fantasy*, and *Weird Science-Fantasy*, as well as the harder to find E.C. annuals in high grade. "That includes a Very Fine/Near Mint copy of the *Tales from the Crypt Annual*."

Bidding. While some collectors find bidding in a mail-order auction unfamiliar, Verzyl said that everything a prospective bidder needs to know is provided in the information on the inside front and back covers of the catalog. "The minimum bid is 25% less than the estimated price on each item with a lot number ending in A — and 50% less than the estimate for a lot ending with B."

He added that Comic Heaven has a policy of allowing bidders to place bids on more than the total they can afford by setting a maximum bid ceiling. When that number is reached, Comic Heaven stops that person's action, so that the bidder doesn't exceed the preset budget.

The auction will end in mid-November, and Verzyl said that he hopes to notify all successful bidders by the start of December. Full details and deadlines appear in the catalog that will be included in ***CBG*** #1648, as well as on the firm's website, *www.comicheaven.net*, where many of the lots will be pictured. Bidders can also print out bid sheets from the site.

Customer service. Verzyl reminded bidders, "We have a no-hassle return policy. If somebody doesn't like something for any reason — as long as they don't send it back damaged — they get a full refund. We feel it's important, because, even though we get very few returns, the few people who are unhappy with something get their money back right away, so there is never a problem."

He added, "One reason we have few problems is that everything in the sale is ours. None of the comics are on consignment, which makes our return policy much easier to handle."

Tom Luth

10 FAVORITE COMIC BOOK COVERS

Award-winning colorist's favorite covers

A newcomer to the ***CBG*** Fan Awards, colorist Tom Luth, perhaps best known for his long association with Groo the Wanderer (that illustration of Tom at left is by *Groo* co-creator Sergio Aragonés), has definite opinions about his favorite covers and shares them below.

Superman Annual #7 © 1963 DC; cover by Curt Swan and George Klein; scan courtesy of Brent Frankenhoff

***Superman Annual* #7 (ca. 1963).** "I love the small pictures of the separate stories inside the old Superman annuals."
Orig. price: 25¢ Current NM price: $62

Adventure Comics #300 © 1962 DC; cover by Curt Swan and George Klein. scan courtesy of Brent Frankenhoff

***Adventure Comics* #300 (Sep 62).** "Ditto."
Orig. price: 12¢ Current NM price: $200

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Superman's Pal Jimmy Olsen #68 © 1963 DC; cover by Curt Swan and George Klein; scan courtesy of Andrew Smith

***Superman's Pal Jimmy Olsen* #68 (Apr 63).** " 'The Helmet of Hate' was totally surreal! This is why I fell in love with comics."

Orig. price: 12¢ Current NM price: $30

Superman's Pal Jimmy Olsen #72 © 1963 DC; cover by Curt Swan and George Klein; scan courtesy of Craig Shutt

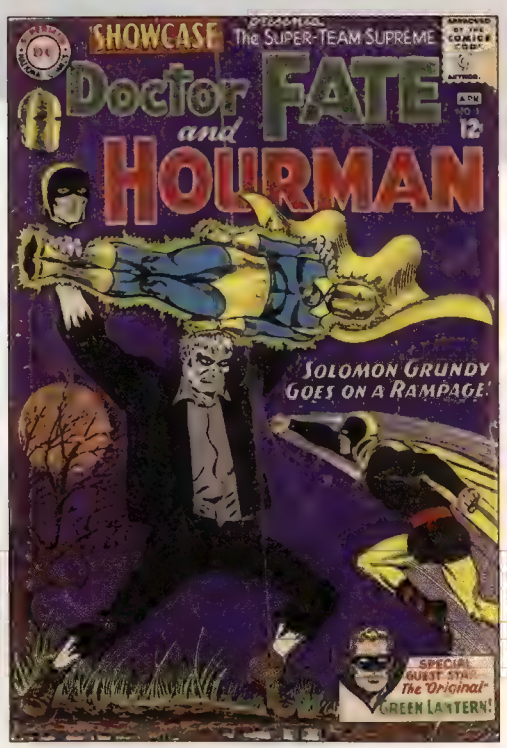
***Superman's Pal Jimmy Olsen* #72 (Oct 63).** " 'The World of the Doomed Olsens' had that surreal thing again!"

Orig. price: 12¢ Current NM price: $30

World's Finest Comics #131 © 1963 DC; cover by Dick Dillin and Sheldon Moldoff; scan courtesy of Brent Frankenhoff

***World's Finest Comics* #131 (Feb 63).** " 'The Mystery of the Crimson Avenger.' Hey, it's just cool."

Orig. price: 12¢ Current NM price: $75



Showcase #55 © 1965 DC; cover by Murphy Anderson; scan courtesy of Craig Shutt

***Showcase* #55 (Apr 65).** "Doctor Fate, Hourman, and Solomon Grundy. It just doesn't get any better than this!"

Orig. price: 12¢ Current NM price: $220

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Swamp Thing #4 © 1973 DC; cover by Bernie Wrightson; scan courtesy of Craig Shutt

***Swamp Thing* (1st series) #4 (May 73).** "I could pick any of the original Wrightson run, but this is perhaps the best."

Orig. price: 20¢ Current NM price: $20

House of Mystery #204 © 1972 DC; cover by Bernie Wrightson; scan courtesy of Brent Frankenhoff

***House of Mystery* #204 (Jul 72).** "These are what kept me reading comics after I was far too old for comics."

Orig. price: 20¢ Current NM price: $20

House of Secrets #98 © 1972 DC; cover by Mike Kaluta; scan courtesy of Andrew Smith

***House of Secrets* #98 (Jul 72).** "A Mike Kaluta classic!"

Orig. price: 25¢ Current NM price: $22

Detective Comics #423 © 1972 DC; cover by Mike Kaluta; scan courtesy of Andrew Smith

***Detective Comics* #423 (May 72).** "Another great Kaluta. It's too bad about the text framing the main image."

Orig. price: 25¢ Current NM price: $18

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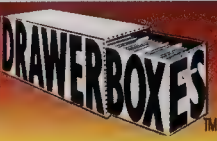

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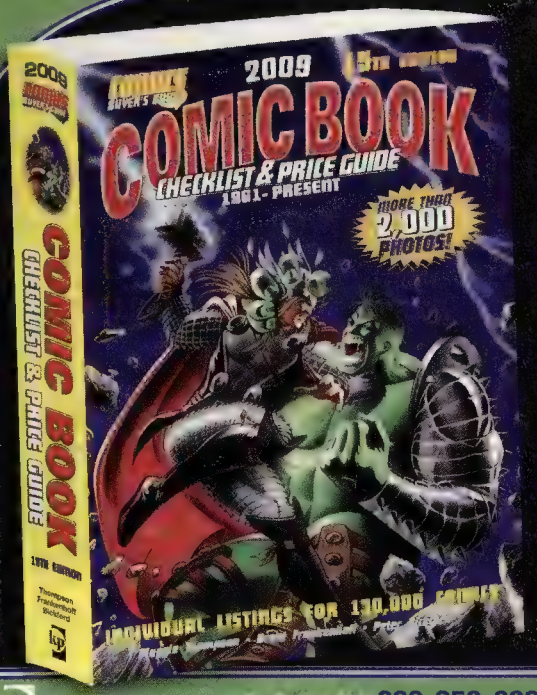

by Maggie Thompson, Brent Frankenhoff and Peter Bickford

The team at Comics Buyer's Guide gets you, and your passion for comic books. They understand your need for as complete a comic reference as you can get – that's why this popular book covers the Silver Age of the 1960s through today. They also get your need for ease of use – so they've organized it alphabetically by comic book name, so even with 130,000 listings – you can find the one you're looking for.

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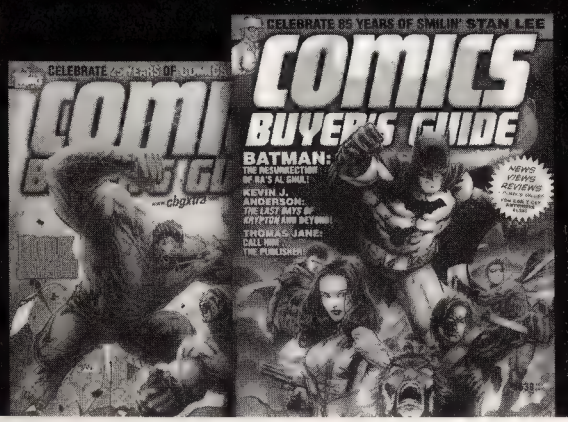

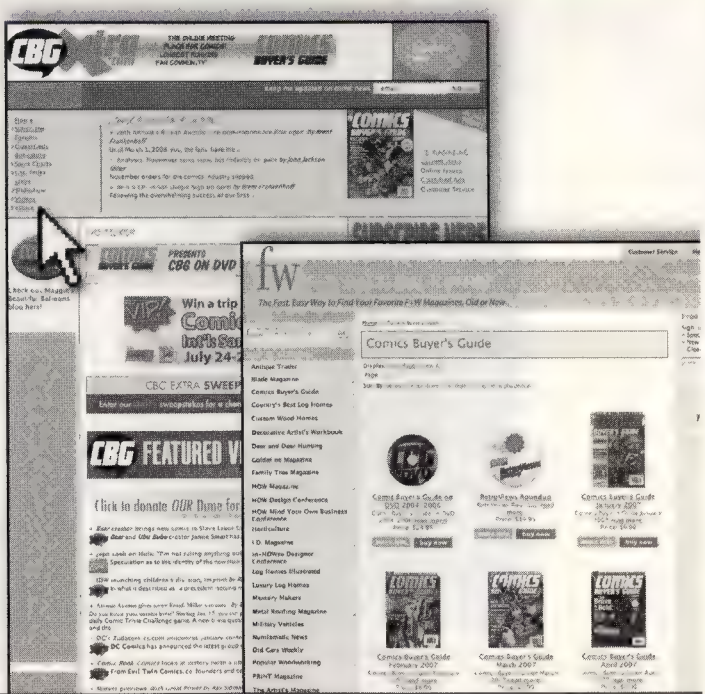

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Typecast TV star perfect for comedic comics

Sgt. Bilko's Pvt. Doberman

by MICHELLE NOLAN

Two of the most striking photo covers in comic-book history bear an image almost everyone who watched television could identify 50 years ago, yet a face almost no one younger than 50 could nail down today.

When I showed one of the covers to a friend born in the 1940s, the reaction was swift and immediate: "Hey, it's Pvt. Doberman! Cool!" Of course, there was a pretty good hint at the top of the cover: the title *Sgt. Bilko's Pvt. Doberman.*

Even the most trivia-oriented Baby Boomers or their elders, however, might have trouble remembering whom this homely but friendly mug really belonged to on the covers of *Sgt. Bilko's Pvt. Doberman* #5 and #9. Does the name Maurice Gosfield ring any mental bells? Right, except for you 1950s TV fanatics (Hello, Gary Watson!), I don't think so.

Gosfield, a bit player on stage and radio until starring with Phil Silvers — but apparently seldom if ever on television until 1955 — became an overnight national sensation as the lovable, sloppy private on *The Phil Silvers Show.* The show was originally known as *You'll Never Get Rich* but was generally called simply *Sgt. Bilko* during its CBS run from 1955 to 1959. DC

Pvt. Doberman #1 — Jul 1958 — ★★½

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Cover: Oksner

Untitled Pvt. Doberman story • 28 pp.

Pvt. Doberman dresses himself up to look like a tree in a story involving spies (spelled spys) and a colonel and general who won't be fooled.

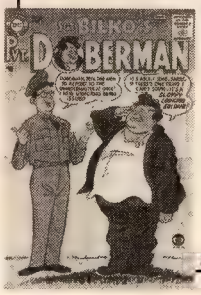
With stories like this mixed-up mess, it's a wonder the comic lasted past the first issue. It would be hard for young readers to follow this, although the art is quite funny.

Best CGC copy: 9.0

Then 10¢ NOW $150

Pvt. Doberman #2 — Sep 1958 — ★★★

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Cover: Oksner



Untitled Pvt. Doberman story • 26 pp.

Sgt. Bilko finagles a trip to Jimlico Race Track after much confusion, then turns Pvt. Doberman into an unlikely version of himself, haircut and all.

The finish is hilarious, when Doberman dresses in drag as a washerwoman and puts Bilko's winnings "on the nose" — and the money blows away.

Best CGC copy: 7.5

Then 10¢ NOW $110

Pvt. Doberman #3 — Nov 1958 — ★★★★

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Cover: Oksner

Untitled Pvt. Doberman story • 28 pp.

Pvt. Doberman finds he can't help it if girls are attracted to him — but Sgt. Bilko's jealousy lands them both on KP duty.

One of the funniest stories in the series, this shows why you can't help but root for lovable Doberman, even if Col. Hall doesn't think his antics are so funny.

No CGC copies

Then 10¢ NOW $90

Pvt. Doberman #4 — Jan 1960 — ★★★★

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Cover: Oksner

Untitled Pvt. Doberman story • 26 pp.

Doberman invents an electronic gizmo that inadvertently enables Sgt. Bilko and him to control an experimental government airplane.

Although the height of silliness and nothing that could have been filmed for TV, this outrageous story is one of the most entertaining in a late-1950s DC comic.

No CGC copies

Then 10¢ NOW $70

© DC and CBS

understood that, when it published the 18-issue bi-monthly run of *Sgt. Bilko* in 1957-60, which was reviewed last issue.

Now it's time to take on good old Duane Doberman, the unlikely star of his own 11-issue bi-monthly run from 1958 to 1960. For the most part, these are 11 of the funniest comic books of their era. If Bilko's CBS show hadn't ended in September 1959, both titles might well have continued, even though DC was making the transition to a hero-dominated environment.

Gosfield, who returned to obscurity when the show ended, simply personified typecasting run amok. Seldom has any actor looked his part more than Gosfield looked like this lovable dope with the mile-wide smile, and Phil Silvers agreed. (See below.) I can't imagine any actor, before or since, who would have been visually better for the role of Doberman than Gosfield.

From the standpoint of someone who has looked at conventions through untold thousands of comic-book boxes for four decades, my guess is that *Doberman* may have outsold Bilko's own title. The later *Bilkos* are harder to find, and *Bilko* artist Bob Oksner's *Doberman* covers were generally more striking and far funnier (other than the horrible photo cover of #6, showing Bilko making his point to Doberman). (I can't imagine why anyone at DC thought this cover had the least bit of artistic merit. It might be as bad as any cover DC published in the 1950s.) The other 10 *Doberman* covers, on the other hand, were terrific, especially #3 (with Doberman flanked by two of the talented Oksner's typical beauties in the Perfect Man Contest), #10 (with a great variation on the "take me to your leader" craze), and #11 (with Doberman as "Devastating Duane, the Tender Tonsil" in a nifty Elvis riff).

To read either *Sgt. Bilko* or *Pvt. Doberman*, suspending your disbelief is mandatory, although I've been told that, for some Army veterans, Bilko and buddies' peacetime motor-pool shenanigans at mythical Fort Baxter brought back fond memories in that long-ago era before both Vietnam and the War on Terror. Such television shows as *Sgt. Bilko* or *McHale's Navy*, which made its debut three years after *Bilko* ended, don't fly as well in periods of genuine death and destruction.

In some ways, *Pvt. Doberman* was a more unbelievable character than Superman or

Pvt. Doberman #5 — Mar 1959 — ★★★

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Photo cover: Maurice Gosfield

Untitled Pvt. Doberman story • 28 pp.

Pvt. Doberman becomes a liability for Sgt. Bilko on the base, so Bilko tries to send him away on a furlough — only Doberman won't cooperate.

Doberman's antics on furlough are so funny — and so unprofessional — that he lands the entire motor pool in the guardhouse.

No CGC copies

Then 10c NOW $70

Pvt. Doberman #6 — May 1959 — ★★★

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Photo cover: Maurice Gosfield, Phil Silvers

Untitled Pvt. Doberman story • 26 pp.

Sgt. Bilko and Pvt. Doberman find a way to get involved with Indian princesses on a trip way out West — with way-out results.

Doberman's attempt at dressing like a Western rodeo star is a lot more than a dime's worth of laughs in a pretty amusing but highly politically incorrect epic (even for 1959).

No CGC copies

Then 10c NOW $50

Pvt. Doberman #7 — Jul 1959 — ★★★½

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Cover: Oksner

Untitled Pvt. Doberman story 26 pp.

Pvt. Doberman and the rest of Sgt. Bilko's men wind up being transferred to Japan and come out smelling like roses, thanks to a gaggle of gorgeous Japanese girls.

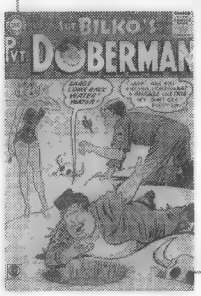
Published only 14 years after the end of World War II, this funny little epic could scarcely have been imagined a few years earlier. It's also one of the few stories in the series in which everyone comes out ahead of the game.

No CGC copies

Then 10c NOW $50

Pvt. Doberman #8 — Sep 1959 — ★★★

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Cover: Oksner



Untitled Pvt. Doberman story • 26 pp.

Pvt. Doberman and Sgt. Bilko get involved with escaped convicts on a survival exercise but find a way to wangle a one-week furlough out of Col. Hall.

Col. Hall knows he's been buffaloed and can't do anything about it, yet it's obvious that Bilko and Doberman will pay the price for their imaginative high jinks.

No CGC copies

Then 10c NOW $50

© DC and CBS

Batman, who were both becoming increasingly more unbelievable in their own right during the late 1950s. But good old Doberman was so funny, both on TV and in the comics, that no one cared if he was unbelievable and too silly for words.

As was the case with Sgt. Bilko's own title, all the *Pvt. Doberman* stories were book-length epics, either 28 or 26 pages, in a format highly unusual for any publisher of the period except Dell. Indeed, it's surprising that TV-oriented Dell hadn't nailed down the Bilko menagerie before DC, which published *Sgt. Bilko* #1 (May-June 1957) some 18 months after the TV show's debut.

In none of the 29 issues of the two titles did DC run any text pages, nor did the company declare any application in the indicia for a second-class postal permit, which would have necessitated text pages. Apparently, the company didn't want to be left on the hook for subscriptions, if the titles went south, although the indicia did indicate subscriptions were available. DC must have treated those subscribers to different mailing methods.

Since I haven't seen a Bilko show in more years than I care to remember, I'm not sure how many, if any, of the comic books were adapted from TV-show episodes. Many of the comics stories, especially the ones involving the likes of rockets and robots, couldn't have been adapted, since the TV show was not special-effects oriented.

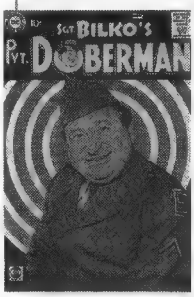
Not much has ever been written on Gosfield, but he was the subject of an intriguing entry in the highly entertaining book of anecdotal history *Forbidden Channels: The Truth They Hide from TV Guide* (1991) by Penny Stallings. (If you can find this book, and if you are a pop-culture fan, I highly recommend it.)

Stallings came up with these quotes from Phil Silvers, who had died in 1985: "Offstage, [Gosfield] thought of himself as Cary Grant playing a short, plump man. He had no professional discipline. He fogged out on lines, cues, rehearsal time — with the most outrageous explanations. If he missed an entrance, he'd say he tripped over a sheet of paper. His tie was always stained and his pants drooped. When he sat down to a meal he felt surrounded by enemies who would snatch his food if he didn't gobble it first ... Most performers have gorgeous fantasies to keep themselves going. Gosfield never accepted the realities of his appearance. And talent."

Now you know why Gosfield made the perfect Pvt. Doberman. If you don't believe me, read one of the comics and laugh your head off.

Pvt. Doberman #9 Nov 1960 ★★★

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Photo cover: Maurice Gosfield



"The Colonel's Pet" • 26 pp.

Pvt. Doberman and Sgt. Bilko turn a gift from a maharajah — one of the cutest elephants ever drawn in comics — into a full-blown circus.

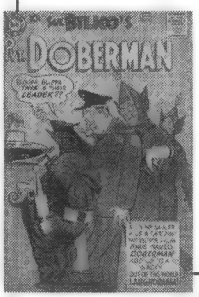
This tale is as over the top as they come in this series, but it moves fast and it's fun. It's typical of the differences between the comic-book series and the TV show.

Best CGC copy: 6.5

Then 10¢ NOW $50

Pvt. Doberman #10 Jan 1960 ★★★★½

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Cover: Oksner



Untitled Pvt. Doberman story • 26 pp.

Pvt. Doberman wants to communicate with flying saucers — and Sgt. Bilko turns his wishes into an entertaining version of "take me to your leader."

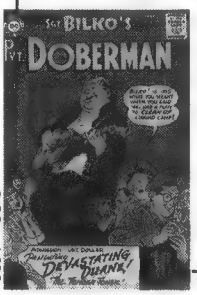
DC tried to take advantage of the enthusiasm for all things Space Age, and this is one of the strangest examples. But it's fun all the way and reads well.

No CGC copies

Then 10¢ NOW $50

Pvt. Doberman #11 Mar 1960 ★★★★

Writer: Uncredited
Pencils: Bob Oksner
Inks: Oksner
Cover: Oksner



"The Tender Tonsil" • 26 pp.

A hypnotist drafted into the Army ultimately leads Pvt. Doberman to think he's a version of the famous rock star Pervis Peesley.

It's too bad this funny story didn't live up to the cover and splash-page images of Doberman as "Devastating Duane, The Tender Tonsil."

No CGC copies

Then 10¢ NOW $50

© DC and CBS

More on Maurice

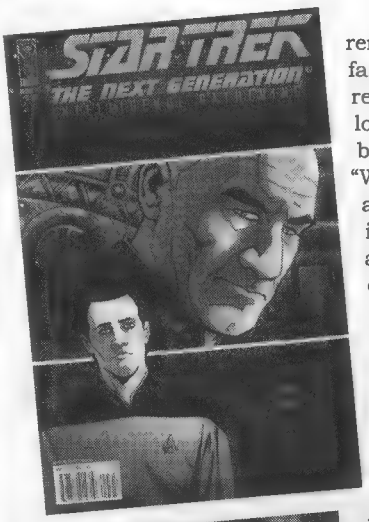
These 11 issues of *Pvt. Doberman* are, for the most part, among the funniest comics DC produced at the time, if only because they went even more over the top than the *Sgt. Bilko* series, which had started a year earlier. Baby Boomers may remember Maurice Gosfield better as the voice of Benny the Ball during the *Top Cat* cartoon series of 1961-62.

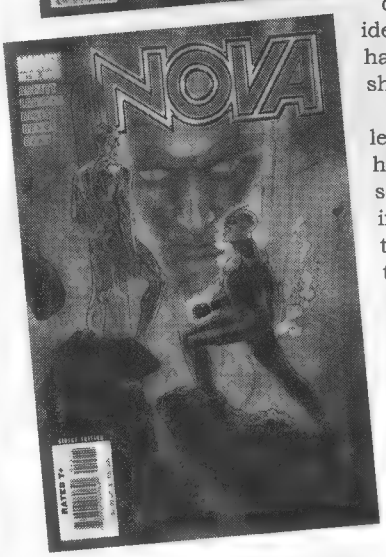
His role as Pvt. Doberman was Gosfield's only shot at being a series regular on television, however, and, when the show ended, the comic book quickly followed. The arrival date on the last issue was Dec. 28, 1959, about three months after the Bilko TV series ended. The Doberman stories were so far over the top, it's hard to believe that the last issue of *Pvt. Doberman* hit the stands more or less at the same time as the first issue of *Justice League of America*. DC needed Bob Oksner for work on *The Many Loves of Dobie Gillis*, which replaced *Sgt. Bilko* on DC's publishing schedule.

From the slipstream to the comics stream ...

Science-fiction comics' future is now!

by **WILLIAM INSIGNARES**





Since as far back as we can remember, mankind has been fascinated with space and the far reaches of unknown galaxies. As we look up at the sky, we cannot help but ask ourselves such questions as, "Where do we come from?" "Is there anyone else out there?" and "Who is watching us?" This fear, intrigue, and desire to learn about what we can neither comprehend nor control has been the driving force from the original space race of the 1960s to today's international space station and proposed missions to Mars. Over the years, many artists, writers, and historians have given their interpretations of what life on other planets may be like. These ideologies, beliefs, and movements have spawned books, television shows, movies, and other projects.

For years, many people, from learned educators to common fans, have tried to define what exactly science fiction is, and it seems as if no two minds have been able to come together in agreement to define what the term means. Science fiction is hard to define, because it includes a vast array of sub-categories and alternate themes. Perhaps Rod Serling summed it up best when he stated, "Fantasy is the impossible made probable. Science fiction is the improbable made possible."

A science-fiction comics explosion. This interest in science fiction has been reflected in comics throughout the medium's history. From Superman's alien origins to Captain Comet's early 1950s adventures to The Fantastic Four's space flight to today's Secret Invasion and Final Crisis, there's been a science-fiction element in comics. More overtly, there have been any number of straight science-fiction stories, from *Star Trek*- and *Star Wars*-based titles to *Mystery in Space*, *Strange Tales*, and these recent titles:

The Top 10 current science-fiction comics

Here are some of the intergalactic champions of SF storytelling in alphabetical order:

Amory Wars. Created by members of the rock band Coheed and Cambria, two action-packed series deliver "a bloody trail of death, destruction, and self-immolation."

Doctor Who. From IDW, this hit from the Brits features time traveling to distant worlds and ingenious storytelling.

Echo. From the mind of Terry Moore comes an inventive espionage tale with a twist. If you like an interstellar game of cat and mouse, this series is for you. This may be the best current SF thriller.

Final Crisis. The latest installment of DC's "Crisis" series is of such cosmic proportions that it had to be listed. There are a number of tie-ins and off-shoots, as well, most with similar SF themes, including *Legion of Three Worlds.*

Green Lantern Corps. DC has done an incredible job of making this latest volume of the *Green Lantern Corps* the best one ever. Hal Jordan has helped put together one of the best fighting armies in all of the cosmos. Even though they are all Green Lanterns, each character is unusual and depicted as an integral part of the team.

Nova. One of Marvel's best-kept secrets, this series has it all. Travel to outer galaxies with the super-hero known as the human rocket, as he fights alien races, saves planets, and gets into one cosmic conundrum after another!

Secret Invasion. The Marvel universe's current all-out fight with the alien Skrull race is a hit with many comics readers and probably

the most popular and best-selling mini-series of the year for Marvel. It's also spawned a number of tie-ins and mini-series that help to elaborate the complexity of this significant planetary war.

Star Wars. With such series as *Legacy, Knights of the Old Republic, Rebellion,* and now *Clone Wars,* this conglomerate of books can't be beat. If you have a yearning for space aces, action-packed lightsaber dueling, and space suicide missions, these are for you.

Star Trek. With an upcoming movie that is already garnering notable fan interest, the various *Star Trek* mini-series by IDW have been picking up more fans, as the release date of the movie approaches. Look for such titles as *Star Trek Mirror Images* and *Star Trek: Romulans: The Hollow Crown.*

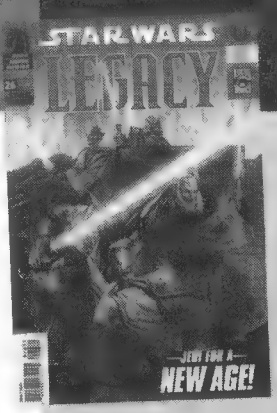
Transformers. With the huge success of the first movie and the next installment under way, this all-ages fan-favorite property has probably more series currently being published than any of the others on the list. These include: *Transformers Animated: The Arrival*; *Transformers Movie Prequel: Saga of the All Spark*; *Transformers Best of the U.K: Time Wars*; and *Transformers: All Hail Megatron.*

What's ahead for science-fiction comics?

As this genre continues in popularity, you can bet that there will be more exciting titles. Here are a few to look forward to:

Flash Gordon. If you're a fan of the earlier series, you'll love this new series from Ardden Entertainment featuring lion men and winged warriors.

Ender's Game: First Series. From SF author Orson Scott Card comes the comics adaptation of his most famous work. Starting in October, the five-issue mini-series from Marvel takes readers on a wild journey with 8-year old Ender Wiggin, as he trains to be in Earth's international military to get ready for the biggest fight Earth has ever had against an invading alien nation.



Comics specialist **WILLIAM INSIGNARES** owns 4 stores in Tampa, Fla., and *DemolitionComics.com,* which he bills as "The world's first multi-lingual international comics super-store." He can be contacted at (813) 832-2692 or *info@demolitioncomics.com.*

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Amazing Spider-Man #565
Marvel

$2.99, color, 32 pgs., available now
Writer: Marc Guggenheim
Artist: Phil Jimenez
reviewed by **Brett Weiss**

★★★

The "Brand New Day" cover banner has finally disappeared, making way for the new Kraven, who is dead set on making Spidey's life a living (make that dying) hell. Unlike the original Kraven, who was a mustachioed brunet wearing a loincloth with accompanying lion's mane, the new Kraven is a bleach-blonde punk chick (!) whose dark, organic-looking costume appears as though it had been designed by H.R. Geiger.

The female Kraven is a skilled tracker, spying on Spider-Man as he teams with Daredevil (against Fracture) and then returns to his apartment, the latter providing Kraven with the clues needed to uncover Spidey's secret identity. A super-villain ruining a super-hero's life on all fronts is hardly a fresh concept, but the setup, enabled substantially by Phil Jimenez' detailed renderings, is strong enough to warrant a look at the next issue.

Two niggling points: Peter Parker claims he doesn't read comics (conflicting with previous continuity), and his spider-sense doesn't warn him of Kraven hiding in the elevator.

www.marvel.com

RetroView
All-Star Squadron
DC

Reviewed by Brent Frankenhoff

In the summer of 1981, writer Roy Thomas began a series set in DC's Golden Age and featuring appearances by nearly every hero in DC's stable from 1941. In addition to the National and All-American lines, which encompassed DC's output at the time, Thomas added characters from Quality and, later, Fawcett, to the mix. The merging of all those characters, which included the members of The Justice Society of America, was known as The All-Star Squadron. In addition, the stories provided Thomas the opportunity for what would be later called retroactive continuity, an attempt to put every Golden Age DC story into a cohesive timeline.

All-Star Squadron ™ DC

COST TO OWN THE ORIGINALS IN NM: $32

Action Comics
DC, 1938

	UNSLABBED Near Mint
0	3
1	330000
➥1st Superman	
1/Ashcan	20000
2	29250
3	19000
4-5	10600
6	15400
7	15500
8-9	6650
10	8200
11-12	4150
13	6175
14	3825
15	6175
16	3125
17	4350
18	3825
19	4050
20	3825
21-22	2600
23	7300
➥1st Luthor	
24-25	2475
26	2060
27-30	1700
31-32	2600
33	7300
➥1st Mr. America	
34-35	2475
36	2060
37-40	1700
41	1050
42	2600
➥1st Luthor cover	
48-52	980
53	850
54-60	710
61-63	630
64	750
65-70	630
71-99	580
100	600
101	1200
➥A-Bomb cover	
102-126	525
127	600
128-150	525
151-157	480
158	750
➥Superman origin	
159-161	450
162	500
163-180	385
181-201	340
202-220	290
221-240	240
241	250
242	1200
➥1st Brainiac	
243-251	185
252	1200
➥1st Supergirl	
253	425
254	325
255	225
256-261	100
262	90
263	100
264-266	80
267	650
➥1st Colossal Boy	
268-270	80
271-275	65
276	125
➥Legion app.	
277-284	60
285	100
➥Legion app.	
286-294	60
295	90
296	65
297	90
298-299	60
300-316	50
317-324	40
325	50
326-333	40
334	60
335-338	40
339	70
340-346	40
347	50
348-362	40
363-373	30
374-387	20
388	25
389-399	20
400	40
401-406	17
407	15
408	20
409	15
410-411	13
412-415	12
416-418	11
419	14
420-422	11
423-424	10
425	19
426	10
427-436	8
437	29
➥Giant-size issue	
438-439	8
440	25
➥1st Grell Green Arrow	
441	12
442	8
443	26
➥Giant-size issue	
444-454	7
455-465	6
466	7
467-484	5
485	8
486-503	5
504-544	4
545-566	3
567-597	2
598	15
➥1st Checkmate	
599	2
600	5
601-659	2
660	3
661	2
662	4
663-682	2
683-684	3
685-687	2
687/CS	3
688-695	2
695/Variant	3
696-699	2
700	3
700/Platinum	5
701-769	2
770	4
771-774	2
775	5
775/2nd	4
776-799	2
800	4
801-810	2
811	5
812	8
812/2nd	2
813	4
814-817	3
818	4
819-825	3
826	5
➥Inf. Crisis tie	
827-828	3
829	6
829/Variant	3
830	4
831-843	3
844	6
845	5
846-849	3
850	4
851-857	3
858	6
859-861	3
862	0
1000000	1
Ann 1	4
Ann 2-6	3
Ann 7	4
Ann 8	3
Ann 9	4

Adam Strange
DC, 2004

	UNSLABBED Near Mint
1	10
2-3	6
4-6	5
7	7
8	8

Adventure Comics
DC, 1938

	UNSLABBED Near Mint
32	2800
33-35	1450
36-39	1275
40	36000
➥1st Sandman	
41	4700
42	5500
43	3200
44	5500
45	2800
46-47	4200
48	22000
➥1st Hourman	
49-50	1950
51	2630
➥Sandman cover	
52	1600
➥1st Kirk Manhunter	
53-59	1450
60	2500
61	10750
➥1st Starman	
62-65	1300
66	1800
67-68	1300
69	1650
70-71	1275
72	13200
➥1st Kirby Sandman	
73	11500
➥1st Kirby Manhunter	
74-80	1500
81-91	925
92-99	700
100	800
101-102	700
103	2400
➥Super-heroes start	
104	850
105-110	525
111-120	450
121-126	390
127	450
128	400
129-130	375
131-149	340
150-151	425
152	310
153	425
154	310
155	425
156	310
157	425
158	310
159	425
160	310
161	425
162	310
163	425
164-169	310
170-180	255
181-199	235
200	350
201-209	260
210	2400
➥1st Krypto	
211-220	200
221-246	170
247	4400
➥1st Legion	
248-255	130
256	525
257-259	125
260	500
➥Aquaman origin	
261-266	80
267	740
➥2nd Legion	
268	80
269	225
➥1st Aqualad	
270	80
271	225
➥Lex Luthor origin	
272-274	65
275	145
276-280	65
281	60
282	95
283	100
284	60
285-286	110
287-289	60
290	100
291-292	45
293	100
294	90
➥1st Mon-El Legion	
295-298	45
299	55
300	200
➥Legion	
301	70
302-305	55
306-323	45
324-339	40
340	45
341-345	40
346	60
347-350	40
➥1st White Witch	
351-352	50
353-355	35
356	30
357	60
358-366	30
367-372	25
373	22
374	30
375-377	22
378	45
379-380	22
381	60
➥Supergirl starts	
382-389	22
390	30
391-400	22
401-402	21
403	50
404-415	20
416	18
417-427	13
428	28
➥1st Black Orchid	
429-430	15
431	28
➥Aparo Spectre	
432-433	15
434-435	12
436-441	10
442-447	6
448-458	5
459-460	4
461	6
462	7
463-479	4
480-503	3

Adventures of Superman
DC, 1987

	UNSLABBED Near Mint
0-424	3
425	4
426	3
427-462	2
463	3
464-465	2
466	3
467-479	2
480	3
481-495	2
496-498	3
499	5
500	3
500/CS	4
500/Silver	10
501-505	2
505/Variant	3
506-549	2
550	4
551-599	2
600	4
601-623	2
624	5
625	4
625/2nd	3
626	2
627-635	3
636	5
➥Identity Crisis tie	
637	4
638	3
639	5
640-641	4
642	6
643	12
644-648	3
649	10
➥Numbering moves to *Superman* (2nd series)	
1000000	2
Ann 1	4
Ann 2-6	3
Ann 7-9	4

Adventures of the Fly
ARCHIE, 1959

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RETROVIEW

Justice League of America #193 ★★★

© DC

DC • Aug 1981
Writers: Roy Thom[illegible], Gerry Conway
Pencils: Rich [illegible], George Pérez
Inks: Jerry [illegible] Beatty
Cover: [illegible]

Untitled preview • 14 pp.

As President Roosevelt attempts to contact them on Dec. 6, 1941, the members of The Justice Society face foes from the future.

As was its practice in the early 1980s, DC provided readers with a multi-page preview of the upcoming *All-Star Squadron* in this issue.

The set-up is appropriately mysterious, making readers want to seek out that first issue in mid-June 1981 to see what happens next. We even learn how to pronounce Degaton.

"Secret of Genesis" • 25 pp.

The Red Tornado's true origins are revealed.

An appropriate story for this issue with a bit of retroactive continuity.

[illegible] 9.8 Then 50¢ Now $5

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3 100
4-5 80
6-17 70
18-26 40
27-31 30

Adventures of the Jaguar
ARCHIE, 1961
1 125
2 75
3 50
4-5 40
6-10 30
11-15 22

Adventures On the Planet of the Apes
MARVEL, 1975
1 9
2-5 4
5/30¢ 20
6 4
6/30¢ 20
7 4
7/30¢ 20
8-11 4

Akira
MARVEL, 1988
1 8
2-3 5
4-33 4
34-38 7

Alarming Tales
HARVEY, 1957
1 110
2 65
3-4 50
5-6 40

Albedo
THOUGHTS & IMAGES, 1984
0 8
0/A 30
0/B 15
1 14
1/A 10
2 250
➥1st Usagi Yojimbo
3 10
4-5 4
6-8 3
9-14 2

All-American Comics
DC, 1939
1 5700
2 2000
3 1400
4-5 1250
6-7 980
8 1800
9-10 950
11 1025
12-15 950
16 72000
➥1st Green Lantern
17 15600
18 8800
19 13800
➥1st Atom
20 4850
21-23 2000
24 2200
➥1st Mid-Nite, Sargon
25 8300
➥Dr. Mid-Nite origin
26 3000
➥Sargon origin
27 3500
28-30 1250
31-40 1040
41-50 785
51-60 675
61 4400
➥1st Solomon Grundy
62-70 600
71-88 550
89 1200
➥1st Harlequin
90 775
91-99 525
100 850
101 1000
102 1650

All-Flash
DC, 1941
1 12500
➥Flash origin
2 2400
3-4 1600
5-10 1100
11-15 850
16-20 800
21-32 625

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DC, 1977
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C-58 12
➥Supes vs. Shazam
C-60 20
➥Rudolph's Summer
C-62 12
➥Superman movie

All Star Batman and Robin Boy Wonder
DC, 2005
1/Both 5
1/Special 4
1/RRP 150
2/Both 4
3-8 3

All-Star Comics
DC, 1940
1 10000
2 3500
3 25000
➥1st JSA
4 3000
5 2800
➥1st Hawkgirl
6-7 1800
8 16000
➥1st Wonder Woman
9-11 1600
12-15 1400
16-25 1200
26-32 900
33 1800
➥Grundy appearance
34-35 900
36 1300
➥Batmn, Supes app
37 900
38 975
➥Black Canary starts
39-49 900
50 975
➥Frazetta art
51-56 900
57 1200
➥25-year hiatus starts
58 12
➥1st Power Girl
59-61 6
62 8
63 6
64-65 7
66 8
67-68 6
69 10
70-73 6
74 8

All-Star Squadron
DC, 1981
1 4
2-10 2
11-46 1
47 3
48-67 1
Ann 1 2
Ann 2-Ann 3 1

All-Star Superman
DC, 2006
1-9 3

All-Star Western
DC, 1970
1 30
2-3 15
4-5 14
6-9 9
10 260
➥1st Jonah Hex
11 75

All-Winners Comics
TIMELY, 1941
1 16000
➥Cap America starts
2 4800
3 2850
4 2800
5-6 2100
7-10 1800
11-18 1275
19 3350
➥All-Winner Squad organized
21 3500
➥Scarce

All-Winners Comics
TIMELY, 1948
1 1800

Alpha Flight
MARVEL, 1983
1 5
➥1st Marrina, Puck
2-10 4
11-19 3
20-24 2
25-27 1
28 3
29-32 2
33 6
➥Wolverine appears
34 3
35-45 2
46 3

Do-It-Yourself Grading

While **CGC** keeps its grading standards privatese are the **traditional** condition definitions...

Mint

Abbreviated: **M**

This is a perfect comic book.

The term for this grade is the same one used for **CGC's 10.0 grade.**

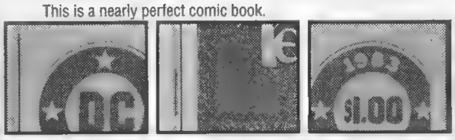
Its cover has full luster, with edges sharp and pages like new. There are no signs of wear or aging. It is not imperfectly printed or off-center.

Occasionally referred to as "Gem Mint," a term used by sportscard dealers

Near Mint

Abbreviated: **NM**

This is a nearly perfect comic book.



The term for this grade is the same one used for **CGC's 9.4 grade.**

Its cover shows barely perceptible signs of wear.

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging.

Very Fine

Abbreviated: **VF**

A **Very Fine** copy has beginning signs of wear.

The term for this grade is the same one used for **CGC's 8.0 grade.**

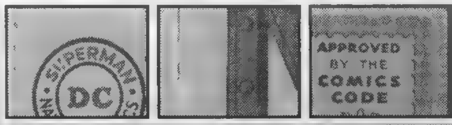
There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book

Fine

Abbreviated: **F, Fn**

A **Fine** comic book is a good-looking copy ... at first glance.



The term for this grade is the same one used for **CGC's 6.0 grade.**

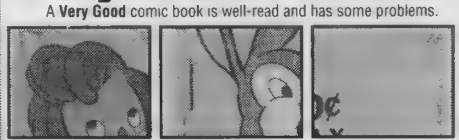
This comic book's cover is worn but flat and clean with no defacement. There is usually no writing on the cover or tape repair.

Stress lines around the staples and more rounded corners are permitted.

Very Good

Abbreviated: **VG**

A **Very Good** comic book is well-read and has some problems.



The term for this grade is the same one used for **CGC's 4.0 grade.**

Most of the original gloss is gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine.

The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible.

Good

Abbreviated: **G, Gd**

A **Good** copy is a very worn comic book with nothing missing.

The term for this grade is the same one used for **CGC's 2.0 grade.**

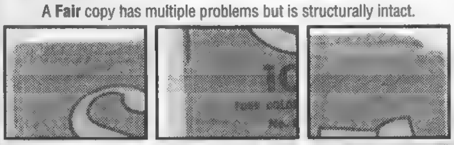
Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade

Older Golden Age comic books often come in this condition.

Fair

Abbreviated: **FA, Fr.**

A **Fair** copy has multiple problems but is structurally intact.



The term for this grade is the same one used for **CGC's 1.0 grade.**

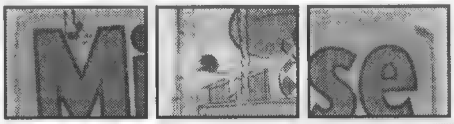
Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears.

Tape may be present and is always considered a defect.

Poor

Abbreviated: **P, Pr**

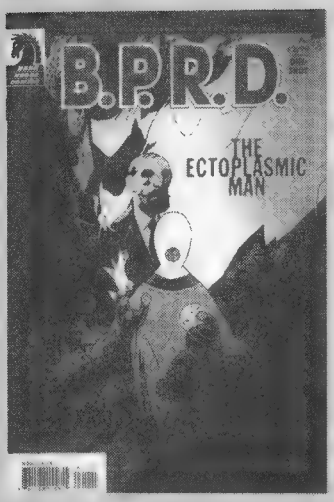
A **Poor** copy is damaged and generally unsuitable for collecting.



The term for this grade is the same one used for **CGC's 0.5 grade.**

While the copy may still contain some readable stories, major defects get in the way.

Copies may be in the process of disintegrating and may do so with even light handling.



B.P.R.D.: The Ectoplasmic Man

Dark Horse

$2.99, color, 32 pgs., available now

Writers: Mike Mignola, John Arcudi; Artist: Ben Stenbeck

reviewed by **Timothy J. Wood**

★★★

Johann Kraus has been a relatively innocuous supporting character in the B.P.R.D. pantheon, intriguing in his insubstantiality but lacking the qualities that make his colleagues more rounded and complex.

Now we have his origin fleshed out, from the séance that severed his ectoplasmic self from his corporeal body to the encounter that drove him into the B.P.R.D. fold. But, again, the problem is that the character is not given much depth. What did he leave behind when he "died"? Whom did he leave behind? He is remorseful for having been the conduit that caused the deaths of others at the séance but shows no sense of loss for the life he left behind. Instead, he seeks to help souls in trouble, which leads to an encounter with a real, nasty demon and a recognition of the shortcomings of his ghostly form.

The art is serviceable but, like the story, doesn't stand out. Readers are left wanting to see the encounter promised at the end, which would have provided a more satisfying conclusion. Alas, that will have to wait for another fill-in one-shot.

www.darkhorse.com

	UNSLABBED Near Mint
Alpha Flight CONTINUED	
47	4
➥1st Jim Lee at Marvel	
48-53	2
54	3
55-56	2
57-74	1
75-105	2
106	3
➥Northstar outed	
107-130	2
Ann 1	4
Ann 2	1
Special 1	3
Amazing Adult Fantasy MARVEL, 1961	
7	600
8	475
9-13	425
14	525
Amazing Adventures MARVEL, 1970	
1	30
2-3	20
4-5	14
6	20
7	14
8	22
9-10	20
11	150
➥1st blue Beast	
12-13	30
14	25
15-17	20
18	14
19-25	5
26-28	4
29	5
30-36	3
36/30¢	20
37-37/30¢	8
38-39	3
Amazing Fantasy MARVEL, 1962	
15	32000
➥1st Spider-Man	
16-18	5
Amazing Fantasy MARVEL, 2004	
1	4
2-14	3
15	4
16-20	3
Amazing Spider-Girl MARVEL, 2006	
0	2
1-3	3
Amazing Spider-Man MARVEL, 1963	
-1	3
1	27000
➥1st Chameleon	
1/Golden	200
2	3400
➥1st Vulture	
3	4600
➥1st Dr. Octopus	
4	2300
➥1st Sandman	
5	2500
➥Dr. Doom app.	
6	1650
➥1st Lizard	
7	1100
8	800
9	1025
➥1st Electro	
10	990
11	1900
12	825
13	1200
➥1st Mysterio	
14	2050
➥1st Green Goblin	
15	1800
➥1st Kraven	
16-17	800
➥2nd Green Goblin	
18	510
➥1st Ned Leeds	
19	460
20-21	510
22	425
23	510
24-25	500
26	550
27	500
28	450
29-30	240
31	325
32	175
33	140
34	240
35-36	225
37	250
38	195
39	350
➥1st Romita Spidey	
40	375
➥Goblin origin	
41	300
➥1st Rhino	
42	185
➥1st view of MJ	
43	120
44	175
45	115
46	250
➥1st Shocker	
47	105
48	120
49	125
50	625
➥Spidey quits	
51	200
52	150
53	105
54-55	110
56	90
57	80
58	100
59	70
60	105
61	72
62	75
63	160
➥vs. both Vultures	
64	60
65	55
66	80
➥1st Randy	
67-68	60
69	75
70-71	70
72	85
73	50
74	80
75-77	65
78	70
79-80	60
81	55
82-83	50
84-85	55
86	60
87	75
88	60
89	70
90	75
91	50
92	62
93	80
94	65
95	52
96	85
97	72
98	80
99	60
100	100
101	130
102	105
➥Morbius origin	
103	50
104	90
105	25
106	40
107-108	27
109-110	30
111	34
112	30
113	35
114	50
115	33
116	22
117	25
118	22
119-120	50
121-122	150
123	35
124	42
125	30
126	18
127	25
128	20
129	225
➥1st Punisher	
129/Ace	6
130	20
131	25
➥Uncle Doc Ock	
132	22
133	16
134	28
➥2nd Punisher	
135	45
136	60
➥Harry as Goblin II	
137	25
138	15
139	19
140	17
141	15
142	18
143	15
144	17
145-146	15
147	14
148	25
149	27
➥Spider-clone dies	
150	16
151	24
152	11
153-154	10
155	12
155/30¢	20
156	12
156/30¢	20
157	12
157/30¢	40
158	10
158/30¢	20
159	11
➥vs. Doc Ock	
159/30¢	20
160	9
161	12
162	11
163	10
164	12
165-166	9
167-168	7
169	10
169/35¢	15
170	7
170/35¢	15
171	7
171/35¢	15
172	8
172/35¢	15
173	18
173/35¢	25
174-175	10
176-177	12
➥1st Hamilton Goblin	
178-180	11
181	9
182	8
183	7
184	8
185	7
186-187	8
188	7
189	6
190	7
191-193	6
194	21
➥1st Black Cat	
195	10
196-198	6
199	7
200	10
201	9
202	7
203	6
204	8
205-206	6
207	5
208-211	6
212-218	5
219-220	6
221-222	4
223	5
224-225	4
226	7
227	6
228	4
229	11
230-232	6
233	4
234	6
235	4
236-237	5
238	22
➥1st Hobgoblin	
239	10
240	5
241	4
242	5
243	6
244-245	5
246-248	4
249	5
250-251	6
252	10
➥1st black costume	
253-254	5
255-258	4
259-263	5
264-265	4
266-267	3
268-270	4
271	5
272-273	4
274-276	5
277-279	4
280-284	5
285	6
286	4
287	5
288-289	6
290-293	5
294-295	6
296	5
297	6
298	16
➥McFarlane starts	
299	9
➥Venom cameo	
300	35
➥1st Venom	
301	6
302	4
303	5
304-307	4
308	5
309	4
310-313	5
314	4
315-316	5
317-318	6
319	5
320	3
321	4
322	5
323	3
324	5
325-327	4
328	5
329	4
330-343	3
344	4
➥1st Cletus Kassidy	
345-347	3
348-353	2
354	3
355-357	2
358	6
359	2
360	3
361	6
➥1st Carnage	
362	25
➥2nd Carnage	
363	4
364	3
365	4
366-369	2
370	3
371-373	2
374	3
375	5
376	4
377	3
378	4
379	5
380	3
381	4
382-388	3
388/Variant	2
389-394	3
394/Variant	4
395-399	3
400	5
400/Overlay	30
401-432	2
432/Variant	5
433-441	2
500	5
501	4
502	3
503-509	2
509/DirCut	7
➥Director's Cut	
510	4
511	3
512	5
513	3
514-520	2
521-528	3
529	20
529/2nd	6
529/3rd	5
530	8
531-532	6
533-536	4
537	3
538	6
539	10
540-541	5
542-544	3
545	4
546	6
547-560	3
Aim Giveaway 1	4
Aim Giveaway 2	2
Ann 1	700
➥1st Sinister Six	
Ann 2	550
Ann 3	140
Ann 4	90

RETROVIEW

All-Star Squadron #1 ★★★★

DC
Sep 1981 • 25 pp.
Writer: Roy Thomas
Pencils: Rich Buckler
Inks: Jerry Ordway
Cover: Rich Buckler

"The World on Fire!"

President Roosevelt assembles a team of heroes after The Justice Society fails to respond to his summons and the attack on Pearl Harbor.

In only 25 pages, Roy Thomas not only recaps the events of the 14-page preview story, but also introduces many of the characters who will play a major role in the series for the next few years.

Tying historical events to fictional ones is a tightrope act that few writers can master, but Thomas shows yet again that he can strike that perfect balance.

Rich Buckler and Jerry Ordway's art fits the era perfectly.

Best CGC copy: 9.8

Then 50¢ NOW $4

RETROVIEW

All-Star Squadron #2 ★★★½

"The Tyrant out of Time!"

The newly formed All-Star Squadron takes the fight to the West Coast, where Per Degaton has launched an attack.

With only seven members (Hawkman, The Atom, Doctor Mid-Nite, Robotman, Plastic Man, Johnny Quick, and Liberty Belle), but more in the offing, it's easy for Roy Thomas to provide readers with capsule versions of each members' origin story, and he does so aptly here.

Degaton's motives for an attack in the wake of Pearl Harbor are made clear, although part of his reasoning is awfully convenient for the story's purposes. The big fight's coming with the whole JSA in on the action. Just wait.

DC
Oct 1981 • 26 pp.
Writer: Roy Thomas
Pencils: Rich Buckler
Inks: Jerry Ordway
Cover: Joe Kubert

Last CBG copy: 9.8 Then 60¢ NOW $2

	UNSLABBED Near Mint
Ann 5	75
Ann 6-7	35
Ann 8-9	22
Ann 10-12	8
Ann 13	7
Ann 14	6
Ann 15	7
Ann 16	5
Ann 17-21	4
➥Spidey marries	
Ann 22	5
Ann 23-25	3
Ann 26	4
Ann 27-28	3
Ann 1996	4
Ann 1997	3
Ashcan 1	1

Amazing Spider-Man
MARVEL, 1999

1	7
1/DF Romita	12
1/DF Lee	35
1/Authentix	8
1/Sunburst	18
2/Both	3
3-11	2
12	3
13-17	2
18-19	3
20	5
21-24	2
25	3
25/Speckle	4
26-29	2
30	5
➥Straczynski starts	
31	3
32-33	4
34	5
35	4
36	9
➥9/11 issue	
37-39	3
40	2
41	4
42-43	3
44-49	2
50	6
51-56	2
57-58	3
Ann '99-'00	4
Ann 2001	3

America's Best Comics
NEDOR, 1942

1	1600
2	850
3	600
4-6	440
7	575
8-10	400
11-20	360
21-24	325
25-31	265

America's Best TV Comics
ABC TV, 1967

1	95

America's Greatest Comics
FAWCETT, 1941

1	1900
2	900
3	675
4-5	500
6-8	450

Angel and the Ape
DC, 1968

1	40
2	20
3-7	15

Animal Comics
DELL, 1942

1	900
2	450
3	340
4	150
5	300
6-7	135
➥War bonds cover	
8-10	225
11-15	170
16-20	130
21-25	105
26-30	80

Animal Man
DC, 1988

1	4
2	3
3-49	2
50	3
51-89	2
Ann 1	4

Ant
ARCANA, 2004

1	10
1/Red foil	35
2-3	5
3/Variant	6

Ant
IMAGE, 2005

1	5
1/Sketch	3
1/RRP	20
1/Conv	15
2-8	3

Anthro
DC, 1968

1	50
2-6	20

Aquaman
DC, 1962

1	900
2	275
3-5	150
6-10	90
11	125
➥1st Mera	
12-17	75
18	90
➥Weds Mera	
19-28	60
29	75
➥1st Ocean Master	
30	50
31	45
32	50
33-34	45
35-41	40
42-43	30
44-46	25
47	40
48-49	25
50	75
51	50
52	40
53-58	20
59-63	10

Archer & Armstrong
VALIANT, 1992

0	4
0/Gold	25
1	4
2	3
3-7	2
8	3
9	2
10-21	1
22	2
23-25	1
26	5

Archie
ARCHIE, 1942

1	12200
2	3325
3	2175
4	1100
5	1000
6	740
7-9	660
10	585
11-15	475
16-20	400
21-24	325
25-30	275
31-35	220
36-40	175
41-50	125
51-60	110
61-70	70
71-80	56
81-90	44
91-99	34
100	55
101-120	22
121-140	16
141-150	13
151-180	9
181-200	5
201-250	3
251-571	2
Ann 1	1350
Ann 2	660
Ann 3	475
Ann 4	345
Ann 5	285
Ann 6	180
Ann 7	160
Ann 8	135
Ann 9	120
Ann 10	110
Ann 11	70
Ann 12	60
Ann 13	58
Ann 14-15	50
Ann 16-17	26
Ann 18-19	22
Ann 20	14
Ann 21-22	9
Ann 23-26	8

Army of Darkness
DARK HORSE, 1992

1	12
2-3	9

Arrgh!
MARVEL, 1974

1	15
2	4
3-5	3

Astonishing Tales
MARVEL, 1970

1	40
2-5	20
6	12
7-8	15
9	10
10	20
11	10
12	30
➥Man-Thing story	
13-20	10
21	25
22	10
23	15
24	10
25	25
➥1st Deathlok	
26	10
27-29	7
30-32	5
33	10
34	6
35	7
➥Low distribution	
35/30¢	20
➥Low distribution	
36-36/30¢	10

Astonishing X-Men
MARVEL, 1995

1-3	6
4	8

Astonishing X-Men
MARVEL, 1999

1	5
2-3	3

Astonishing X-Men
MARVEL, 2004

1	8
➥Whedon starts	
1/Cassaday-1/DirCut	45
1/Dynamic	8
2	16
3	4
4	8
4/Variant	25
➥Colossus cover	
5	8
6	5
7	4
8-10	3
10/Variant	5
11-19	3

Astro Boy
GOLD KEY, 1965

1	265

Astro City
IMAGE, 1995

1	5
2-6	3

Astro City
IMAGE, 1996

1	4
1/3D	5
2-22	3

Atom
DC, 1962

1	750
2	300
3	225
4-5	175
6	125
7	250
➥Hawkman app.	
8	125
9	90
10-13	85
14	95
➥Hawkman app.	
15	85
16-17	45
18	50
19	45
20	60
21-23	35
24	40
25	50
26-28	35

The Basics

Encasing comic books in plastic? Sounds crazy!

But it isn't as crazy as it sounds...

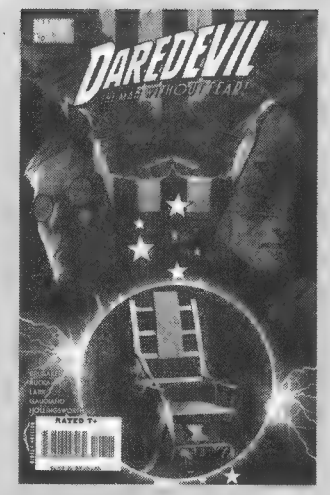
Judging the condition of an older comic book is one of the most challenging parts of collecting. When a minor difference in grade equates to thousands of dollars, everyone needs to agree.

In the past, a lot of people outside the hobby who **might** have been interested in investing in comics avoided them for this reason. You just can't get a college degree in comic-book grading!

With the advent of third-party grading services, anyone can buy and sell investment-grade comic books, regardless of their background.

Art: Chuck Fahl

That's had some interesting effects. Sales of comic books online have skyrocketed. And people have been willing to pay more for "slabbed" versions of many (but **not** all!) comics, because the grade makes it easier to resell.



Daredevil #107
Marvel

$2.99, color, 32 pgs.
Writers: Ed Brubaker, Greg Rucka; Artists: Michael Lark, Stefano Gaudiano
reviewed by **Andrew Wahl**
★★★

It's no easy task to follow a fan-favorite creative team on a series. It's been more than two years since Brian Michael Bendis and Alex Maleev ended their critically acclaimed run on *Daredevil*, and their stamp is still all over this series. But, while the current team has been unable to match the return-to-glory excitement of its predecessors' work, the fact that *Daredevil* has remained a consistently good series is a testament to the craftsmanship of Ed Brubaker, Michael Lark, and Stefano Gaudiano.

Writer Greg Rucka (another *Gotham Central* alum) joins the current team for this latest arc, but his addition does little to change the mix. The tone remains grounded and gritty, with supporting characters sharing the stage in what's essentially become an ensemble-style crime book.

It's hard to maintain a suspension of disbelief. Since Frank Miller and David Mazzucchelli's classic "Born Again," writers have taken glee in breaking Daredevil down until the character has nothing left to lose. But how many times can a character bottom out emotionally before he doesn't get back up?

www.marvel.com

UNSLABBED Near Mint

Atom CONTINUED
29. . . . 100
30. . . . 55
31. . . . 48
32. . . . 35
33. . . . 40
34-35 . . . 35
36-37 . . . 45
38. . . . 30
Special 1-2 . . . 3

Atom and Hawkman DC, 1968
39-41 . . . 30
42. . . . 35
43-45 . . . 30

Authority DC, 1999
1. . . . 5
2-3 . . . 4
4-29 . . . 3
Ann 2000 . . . 4

Avengers MARVEL, 1963
0. . . . 3
1. . . . 4200
➥1st Avengers
1.5 . . . 3
2. . . . 935
3. . . . 750
4. . . . 1450
➥Cap. America joins
4/Golden . . . 40
5. . . . 350
6. . . . 390
7. . . . 460
8. . . . 275
9. . . . 225
➥1st Wonder Man
10. . . . 180
➥1st Hercules
11. . . . 275
➥Spider-Man app.
12. . . . 115
13-14 . . . 150
15. . . . 100
16. . . . 125
17. . . . 115
18. . . . 100
19. . . . 150
20. . . . 80
21-22 . . . 70
23. . . . 75
24. . . . 70
25. . . . 95
26. . . . 65
27. . . . 70
28-30 . . . 50
31. . . . 43
32. . . . 37
33. . . . 50
34. . . . 55
35. . . . 50
36. . . . 35
37. . . . 40
38. . . . 43
39-41 . . . 40
42. . . . 50
43. . . . 45
44. . . . 40
45. . . . 50
46. . . . 30
47-48 . . . 37
49. . . . 32
50. . . . 30
51. . . . 40
52. . . . 41
53. . . . 60
➥X-Men app.
54-55 . . . 30
56. . . . 50
57. . . . 110
➥1st Vision
58. . . . 65
59-60 . . . 40
61-66 . . . 30
67. . . . 45
68. . . . 27
69-70 . . . 30
71. . . . 50
➥1st Invaders
72-73 . . . 30
74-76 . . . 25
77. . . . 20
78. . . . 25
79-81 . . . 23
82. . . . 26
83. . . . 36
➥1st Valkyrie
84. . . . 23
85-86 . . . 25
87. . . . 40
88. . . . 25
89. . . . 20
90-91 . . . 22
92. . . . 26
93. . . . 120
➥Double-size
94. . . . 35
95. . . . 38
96. . . . 35
97-98 . . . 26
99. . . . 30
100. . . . 55
➥Knight gets sword
101. . . . 18
102. . . . 16
103. . . . 40
➥Sentinels
104. . . . 20
105. . . . 18
106. . . . 17
107. . . . 20
108. . . . 12
109. . . . 18
110. . . . 25
111. . . . 22
112. . . . 25
113. . . . 11
114. . . . 15
115. . . . 13
116. . . . 27
➥Defenders War
117. . . . 20
118. . . . 24
119. . . . 15
120. . . . 14
121. . . . 10
122. . . . 13
123. . . . 9
124. . . . 12
125. . . . 20
126. . . . 18
127-129 . . . 12
130. . . . 15
131. . . . 12
132. . . . 10
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134-135 . . . 10
136-137 . . . 8
138-140 . . . 7
141. . . . 10
142-145 . . . 8
146. . . . 10
146/30¢ . . . 18
147. . . . 7
147/30¢ . . . 15
148. . . . 12
148/30¢ . . . 18
149. . . . 6
149/30¢ . . . 15
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158-159 . . . 8
160. . . . 6
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162. . . . 8
162/35¢ . . . 15
163. . . . 7
163/35¢-164/35¢ 15
165-166 . . . 6
167. . . . 5
168. . . . 7
169-170 . . . 4
171. . . . 6
172-174 . . . 4
175. . . . 5
176-180 . . . 4
181. . . . 5
182. . . . 4
183-184 . . . 6
185. . . . 7
186. . . . 5
187-189 . . . 6
190. . . . 4
191-195 . . . 5
196. . . . 7
197-199 . . . 5
200. . . . 9
➥Double-size
201-218 . . . 3
219-224 . . . 2
225. . . . 3
226-249 . . . 2
250. . . . 3
251-262 . . . 2
263. . . . 3
264-349 . . . 2
350. . . . 3
351-359 . . . 1
360. . . . 3
361-362 . . . 1
363. . . . 3
364-365 . . . 1
366. . . . 4
➥Foil cover
367-368 . . . 1
369. . . . 3
370-374 . . . 1
375. . . . 2
375/Collector's . . . 3
376-379 . . . 2
379/Double . . . 3
380. . . . 2
380/Double . . . 3
381. . . . 2
381/Double . . . 3
382. . . . 2
382/Double . . . 3
383-399 . . . 2
400. . . . 4
401-402 . . . 3
Ann 1 . . . 125
Ann 2 . . . 120
Ann 3-4 . . . 22
Ann 5 . . . 25
Ann 6 . . . 7
Ann 7 . . . 12
Ann 8-9 . . . 8
Ann 10 . . . 9
Ann 11-16 . . . 4
Ann 17-23 . . . 3

Avengers MARVEL, 1996
1/Both . . . 3
2-11 . . . 2
12. . . . 3
13. . . . 2

Avengers MARVEL, 1998
0. . . . 2
1. . . . 4
1/Chromium . . . 6
1/Variants . . . 4
2-5 . . . 3
6-11 . . . 2
12. . . . 3
12/White . . . 5
13-16 . . . 2
16/A . . . 4
17-24 . . . 2
25. . . . 3
26. . . . 2
27. . . . 3
28-33 . . . 2
34. . . . 3
35-47 . . . 2
48. . . . 4
49. . . . 2
50. . . . 3
51-80 . . . 2
81-82 . . . 3
83-84 . . . 2
500. . . . 12
➥Disassembled
500/DirCut . . . 18
501. . . . 5
➥Disassembled
502. . . . 7
➥Hawkeye dies
503. . . . 4
Ann 1998 . . . 3
Ann '99-'00 . . . 4
Ann 2001 . . . 3

Avengers Finale MARVEL, 2005
1. . . . 4

Avengers Forever MARVEL, 1998
1. . . . 3
1/WF . . . 5
2-12 . . . 3

Avengers/JLA DC, 2003
2. . . . 7
4. . . . 6

Avengers Next MARVEL, 2007
1-4 . . . 3

Avengers West Coast MARVEL, 1989
47-55 . . . 1
56. . . . 8
➥Psycho Scarlet Witch
57-74 . . . 1
75. . . . 2
76-102 . . . 1
Ann 4-7 . . . 2
Ann 8 . . . 3

Badger CAPITAL, 1983
1. . . . 5
2-5 . . . 3
6-49 . . . 2
50. . . . 4
51. . . . 2
52-54 . . . 3
55-70 . . . 2

Badger IMAGE, 1997
1-11 . . . 3

Banana Splits GOLD KEY, 1969
1. . . . 30
2. . . . 18
3-5 . . . 14
6-8 . . . 12

Barbarians ATLAS-SEABOARD, 1975
1. . . . 8

Barbie and Ken DELL, 1962
1. . . . 200
2-4 . . . 150
5. . . . 165

Batgirl DC, 2000
1. . . . 4
1/2nd . . . 3
2-5 . . . 4
6-73 . . . 3
Ann 1 . . . 4

Batgirl Special DC, 1988
1. . . . 3

Batgirl: Year One DC, 2003
1-9 . . . 3

Bat Lash DC, 1968
1. . . . 25
2-7 . . . 15

Batman DC, 1940
0. . . . 3
1. . . . 80000
➥1st Catwoman
2. . . . 15000
3. . . . 9750
4. . . . 7500
5. . . . 5500
➥1st Batmobile
6-7 . . . 4500
8. . . . 4000
9. . . . 3750
10. . . . 7500
11. . . . 4750
12. . . . 2900
➥1st Batcave
13-14 . . . 2775
15. . . . 2625
16. . . . 4600
➥1st Alfred
17-20 . . . 1650
21-22 . . . 1275
23. . . . 2000
24. . . . 1275
25. . . . 2050
26-30 . . . 1275
31-36 . . . 950
37. . . . 1200
38. . . . 1000
39. . . . 950
40. . . . 1140
41-43 . . . 760
44. . . . 1080
45-46 . . . 760
47. . . . 3000
➥Batman origin
48. . . . 965
49. . . . 1350
➥1st Mad Hatter
50-51 . . . 690
52. . . . 850
53-54 . . . 690
55. . . . 850
56-57 . . . 690
58. . . . 750
59-61 . . . 690
62. . . . 1250
➥Catwoman origin
63. . . . 575
64. . . . 515
65. . . . 575
66. . . . 660
➥vs. Joker
67-68 . . . 515
69. . . . 575
70-72 . . . 515
73. . . . 660

RETROVIEW

All-Star Squadron #3 ★★★½

DC
Nov 1981 • 27 pp.
Writer: Roy Thomas
Pencils: Rich Buckler
Inks: Jerry Ordway
Cover: Buckler, Dick Giordano

"The Dooms of Dark December!"

The All-Stars defeat Per Degaton's scheme and The JSA is freed.

Unlike many of today's stories, which would be twice as long and designed for trade paperback collection, this three-issue arc (plus preview) is a taut tale. Roy Thomas almost overdoes the recaps each issue, but it's still entertaining and helps bring new readers up to speed quickly.

All that was missing from these stories was a series of quick origin recaps for the villains similar to those of the heroes, but a text piece in #2 and #3 covers most of that, and Degaton does acknowledge from what time period he plucked each of his allies.

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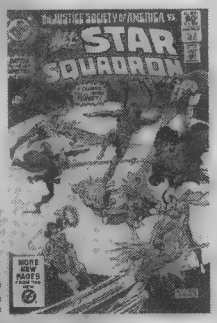
Then 60¢ NOW $2

All-Star Squadron #4 ★★★



"Day of the Dragon King!"

After seeing the devastation of Pearl Harbor, The All-Stars attempt to destroy the Japanese fleet, only to fall under the influence of a mystical force that turns several to the Axis cause.

In a spirit reminiscent of Golden Age stories that "explained" why Superman couldn't finish World War Two in a few days, Roy Thomas limits the theater of operations for the newly formed All-Star Squadron.

While it is a "breather" issue after the events of the opening arc, Thomas manages to set up a number of events for future issues. In fact, he sets up *too* many, some of which are never resolved during the series' run.

DC
Dec 1981 • 27 pp.
Writer: Roy Thomas
Pencils: Rich Buckler
Inks: Jerry Ordway
Cover: Buckler, Dick Giordano

Best CGC copy **9.8** **Then 60c NOW $2**

	UNSLABBED Near Mint
74	550
75-77	500
78	585
79-80	500
81	485
82-83	435
84	485
85-90	435
91-99	400
100	2000
➥Anniversary issue	
101-104	400
105	490
106-109	400
110	425
111-120	290
121	375
➥1st Mr. Freeze	
122	225
123	220
124-126	195
127	240
➥vs. Joker	
128	195
129	250
➥Robin origin	
130	195
131	145
132-135	130
136	215
➥vs. Joker	
137-145	140
146-147	110
148	140
➥vs. Joker	
149-150	110
151	90
152	100
153	125
154	85
155	300
➥1st SA Penguin	
156-164	85
165	130
166-168	85
169	90
170	85
171	450
➥1st SA Riddler	
172	125
173-175	75
176	85
177	75
178	85
179	120
➥vs. Riddler	
180	60
181	175
➥1st Poison Ivy	
182-185	60
186	70
187	65
188	40
189	250
➥1st SA Scarecrow	
190	45
191	40
192	60
193	70
194	80
195-196	40
197	100
➥Catwoman app.	
198	85
199	40
200	100
➥Robin origin	
201-202	35
203-204	30
205	40
206	30
207-208	50
209-212	30
213	45
214-217	30
218	70
➥Giant-size	
219	50
220-221	30
222	75
223	40
224-226	30
227	50
228	40
229-231	30
232	350
➥1st Ra's al Ghul	
233	30
234	115
➥1st SA Two-Face	
235	17
236	25
237	75
➥1st Reaper	
238	65
➥100 pages	
239-240	17
241	30
242	17
243	70
➥vs. Ra's al Ghul	
244	65
➥vs. Ra's al Ghul	
245	70
246-247	15
248	20
249-250	15
251	60
➥vs. Joker	
252	14
253	26
254-255	32
256-258	35
259-261	32
262-263	15
264-266	9
267-285	8
286	12
➥vs. Joker	
287-290	9
291	12
292-294	9
295-299	8
300	15
301-331	7
332	8
333-352	7
353	5
354-356	7
357	9
358-367	7
368	8
369-370	6
371-399	5
400	10
401-403	4
404	5
405	6
406-408	5
409-416	3
417	5
418-420	4
421-425	3
426-427	6
427/Direct	4
428	6
429	4
430	3
431-435	2
436	3
437-441	2
442	3
443-456	2
457	3
457/Direct	4
458-486	2
487	1
488-492	3
492/Silver	5
493	3
494-496	2
497	3
498-500	2
500/CS	4
501-515	2
515/Variant	4
516-530	2
530/Variant	3
531	2
531/Variant	3
532	2
532/Variant	3
533-535	2
535/Variant	4
536-549	2
550	3
550/Variant	4
551-562	2
563-564	3
565-599	2
600	4
601-607	2
608	5
➥Jim Lee begins	
609	4
610-619/2nd	3
620-629	2
630	3
631-632	2
633	3
634	6
635	15
➥Red Hood	
636-637	12
638	11
638/2nd	6
639	16
640-641	6
642-650	3
651	6
652-671	3
1000000	4
Ann 1	540
Ann 2	275
Ann 3	215
Ann 4-5	110
Ann 6-7	85
Ann 8	7
Ann 9-11	6
Ann 12-13	5
Ann 14-15	3
Ann 15/Silver	4
Ann 16-18	3
Ann 19	4
Ann 20	3
Ann 21	4
Ann 22-23	3
Ann 24	4
Ann 25	12
GS 1-2	5
GS 3	6

Batman Adventures: Mad Love
DC, 1994

1	8

Batman and the Outsiders
DC, 1983

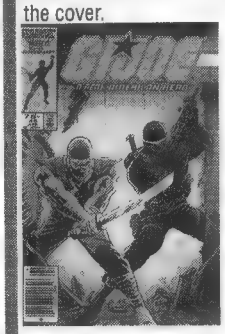
1	3
2-32	2
Ann 1	3
Ann 2	2

I've Been Slabbed!

This was the first time in five years that I've missed Comic-Con International: San Diego. As many of you know, I've moved on from my CGC subscription service and have joined the ranks of fellow collectors and hobbyists. I still like to keep current on the modern comics and, especially, CGC books, since I've grown to love that market. From what I hear, there were fewer dealers selling CGC books there. I also heard that some Golden and Silver Age dealers had a rough time making money and that modern comics seemed to dominate.

Here are this month's picks:

Hellboy in the Chapel of Moloch. This is the first comic book in a long time that Mike Mignola has both written and illustrated. Hellboy fans will love it, and graded copies in 9.8 might be hard to find, what with the heavy Hellboy blacks on the cover.



G.I. Joe. The upcoming movie should spike up the back-issue market for Marvel issues (Jun 82-Dec 94) of *G.I. Joe, A Real American Hero.* Some issues are hard to find in 9.8, and the value of key books may see an upswing — particularly issues with Snake Eyes, who seems to be the most popular character.

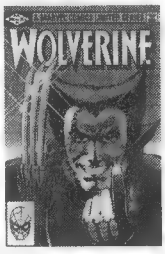
***Unknown Soldier* #1.** This new series from DC may make the '70s series from DC rise in value. The '70s version picked up where *Star Spangled War Stories* left off. *Unknown Soldier* #205 (May 77) is the first issue, and only one 9.8 has been graded. It last sold for $466 in June 2005, which is a long time in terms of the CGC market. The last issue, #268 (Oct 82), is also a key book because it marks the death of The Unknown Soldier. There's only one copy in 9.8 in the CGC census, and it last sold in November 2007 for $448. The first appearance of The Unknown Soldier was in *Our Army at War* #168 (Jun 66). The highest graded copy is a 9.6, and it sold in March 2007 for $1,403. Owners of these highly prized issues should be happy that DC is revisiting the character. Other collectors can look for high-end back issues in hopes of having them grade out at 9.6 or 9.8.

***Spawn* #185.** Todd McFarlane returns to comics and *Spawn* with #185. In the comics realm, it seems that whatever Todd touches as an artist turns to gold. Depending on the print run, this book in CGC 9.8 may be worth checking out from an investment point of view. Most Image comics graded fairly easily in CGC 9.8, but, for some reason, I found with my subscription service that *Spawn* was the most difficult series to grade consistently in 9.8. Perhaps, if this book turns hot in the ungraded market, it will turn hot in the graded market, as well.

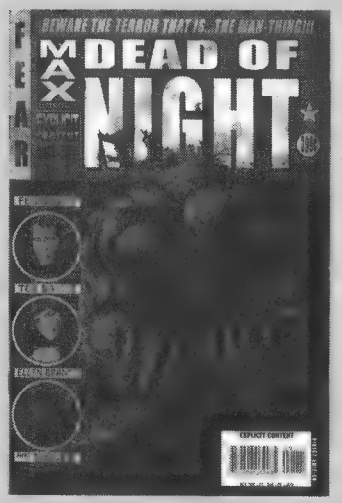
***Marvel Zombies 3* #1-4.** Yet another *Marvel Zombies* series. My feeling is that this title has run its course and I'd stay away from it as an investment. The original series, however, continues to do well in the back-issue market, and this new series may up the value of those issues.

***Attack of the Killer Tomatoes* #1.** This 1978s cult hit B-movie now has its own comic book from Viper. Watching this movie as a kid was sort of a rite of passage, and loyal fans may pick up this independent title just for nostalgia.

***Wolverine (mini-series)* #1.** This Frank Miller-drawn saga from 1982 has become a classic, and the new Wolverine movie coming out draws inspiration from it. I hear this comic is one of the most popular CGC submissions, with a total population report of 4,771 copies being graded. There's one 10.0 that sold in April 2003 for $3,550; a dozen 9.9s — the last one selling for $1,550 in December 2007; and 692 9.8s — the last one selling for $252 in August 2008. The comic appears to be on a march upward in value. As the movie gets closer, I expect there will be more submissions and higher prices.



*Steve Mortensen owns Colossus Comics (**www.colossuscomics.com**) and **Micurio.com**, a free online community for sharing all your collectibles. He can be reached at **steve@colossuscomics.com**.*



Dead of Night Featuring Man-Thing #1
Marvel/MAX

$3.99, color, 32 pgs., available now

Writer: Roberto Aguirre-Sacasa; Artists: Various

reviewed by **Timothy J. Wood**

★★

Do we really need another retelling of Man-Thing's origin? More's the sin, there's little new here and what there is isn't all that original. Ted Sallis' research partner, Eric Schist, has experimented with Sallis' discarded formulas, creating slobbering mutants out of a few of the local "swampies." Ted's discovery of the mutants a few shacks away from his Everglades lab (amazing that he never heard their wails before) leads to: his betrayal by scantily clad lover Ellen Brandt, his self-injection, after being shot by said lover, and his apparent death at the bottom of the swamp.

Under Marvel's MAX imprint, this Man-Thing has more graphic violence, and there's risqué art and a few expletives thrown in. The art is unremarkable, although redeemed somewhat by its resemblance to the work of former Man-Thing artists Val Mayerik and Gray Morrow. It's too bad, because the cover, with its *faux* E.C. look, leads the reader to expect more. The whole thing comes off as an exercise in exploitation, sadder still coming near the death of Steve Gerber.

www.marvel.com

UNSLABBED Near Mint

Batman Family
DC, 1975
1. 16
2. 10
3-6. 8
7-8. 6
9-12. 7
13-16. 5
17-19. 7
20. 8

Batman: Gotham Knights
DC, 2000
1. 4
2-54. 3
55. 4
56-74. 3

Batman: Legends of the Dark Knight
DC, 1989
1-15. 3
16. 4
17-20. 3
21-26. 2
27. 3
28-49. 2
50. 4
51-64. 2
0. 3
65-99. 2
100. 5
101-119. 2
120. 4
121-157. 2
158-198. 3
200. 5
201-213. 3
Ann 1. 5
Ann 2-5. 4
Ann 6. 3
Ann 7. 4
Special 1. 7

Batman: Sword of Azrael
DC, 1992
1. 4
1/Silver. 2
2. 3
2/Silver. 2
3. 3
3/Silver. 2
4. 3
4/Silver. 2

Batman: The Dark Knight
DC, 1986
➥Frank Miller series
1. 25
2. 9
3. 6
4. 5

Batman: The Killing Joke
DC, 1988
1. 7
➥Alan Moore, Brian Bolland

Batman: The Long Halloween
DC, 1996
1. 9
2. 7
3. 6
4-6. 5
7-12. 4
13. 6

UNSLABBED Near Mint

Batman/The Spirit
DC, 2007
1. 5

Battle Chasers
IMAGE, 1998
1-1/Wraparound 5
1/Holochrome 17
1/Gold. 14
2. 4
2/Dynamic. 5
2/B. 6
3. 4
4/A-8. 3
9. 4
Ashcan 1. 5
Ashcan 1/Gold. 7

Battle Classics
DC, 1978
1. 4

Battle of the Planets
GOLD KEY, 1979
1. 20
2. 15
3-6. 12
7. 30
8-10. 20

Battlestar Galactica
MARVEL, 1979
1. 4
4-10. 3
11-23. 2

Beatles
DELL, 1964
1. 440

Beowulf
DC, 1975
1. 5
2. 3
3-6. 2

Beware
TROJAN, 1953
13 (1). 400
14 (2). 250
15 (3)-16 (4) 200
5-13. 175
14-15. 150

Beware
MARVEL, 1973
1. 8
2-8. 5

Beware the Creeper
DC, 1968
1. 45
2-5. 32
6. 55

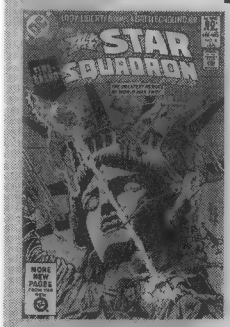
Beyond Avalon
IMAGE, 2005
1. 3
2-3. 4

Beyond the Grave
CHARLTON, 1975
1. 7
2-3. 4
4-17. 3

Big All-American Comic Book
DC, 1944
1. 6500

Bigfoot
IDEA & DESIGN WORKS, 2005
1-4. 4

RETROVIEW
All-Star Squadron #5 ★★★



DC
Jan 1982 • 27 pp.
Writer: Roy Thomas
Pencils: Rich Buckler
Inks: Jerry Ordway
Cover: Buckler, Romita, Thomas

Best CGC copy: 9.6

"Never Step on a Feathered Serpent!"

As Firebrand, a new heroine, is introduced, Hawkgirl is at the mercy of a Mexican super-villain.

Roy Thomas laid the groundwork for a female version of Quality's male Firebrand back in the preview with the introduction of Rod Reilly's sister, Danette. She's a fine addition to the team, which is going to need more firepower (ouch) with The Justice Society off to join the Armed Forces in their civilian identities.

With Central and South America a natural place for Nazi activity during World War II, it makes sense to set an early adventure of the team there.

© DC

Then 60¢ NOW $2

UNSLABBED Near Mint

Big Shot
COLUMBIA, 1940
1. 1000
2. 475
3. 385
4-5. 335
6-10. 275
11-13. 225
14. 300
15. 340
16-20. 160
21-27. 135
28. 185
29-30. 135
31-40. 110
41-49. 95
50-60. 85
61-70. 65
71-80. 55
81-104. 48

Bionic Woman
CHARLTON, 1977
1. 14
2-5. 6

Birds of Prey
DC, 1999
1. 4
2-7. 3
8. 12
➥Nightwing app.
9-75. 3
76. 15
➥1st Black Alice
77-99. 3
100. 4
101. 3

Bizarre Adventures
MARVEL, 1981
25-26. 3
27. 4
28. 5
29-34. 3

Black Cat Comics
HARVEY, 1946
1. 450
2. 275
3-5. 220
6-8. 175
9. 225
10-20. 135
21-29. 100
30. 150
31. 130
32-42. 125
43. 75

UNSLABBED Near Mint

44-50. 125
51. 165
52-62. 54
63. 80
64-65. 75

Black Goliath
MARVEL, 1976
1. 11
2. 5
2/30¢. 20
3. 4
3/30¢. 20
4. 4
4/30¢. 20
5. 4

Blackhawk
DC, 1944
9. 2600
10. 1100
11. 900
12-15. 800
16-20. 525
21-25. 460
26-30. 400
31-35. 350
36-40. 300
41-49. 225
50. 200
51-60. 165
61-70. 145
71. 200
➥Blackhawk origin
72-80. 130
81-86. 125
87-92. 120
93. 135
94-99. 110
100. 140
101-107. 105
108. 325
➥1st DC issue
109. 130
110-117. 110
118. 135
119-130. 85
131-140. 65
141-149. 50
150-163. 48
164. 60
165-166. 48
167-180. 22
181-200. 16
201-227. 15
228. 30
229-243. 15
244-260. 4
261-273. 3

UNSLABBED Near Mint

Black Lightning
DC, 1977
1. 10
2-11. 5

Black Lightning
DC, 1995
1. 3
2-5. 2
6. 3
7-13. 2

Black Magic
DC, 1973
1. 15
2-9. 7

Black Orchid
DC, 1993
1. 3
1/Platinum. 5
2-22. 2
Ann 1. 4

Black Orchid
DC, 1988
1. 6
➥1st U.S. Gaiman
2-3. 5

Black Panther
MARVEL, 1977
1. 12
2. 7
3-5. 5
5/35¢. 15
6-10. 5
11-15. 4

Black Panther
MARVEL, 1998
1. 5
1/Variant. 7
2/A-2/B. 4
3-62. 3

Black Panther
MARVEL, 2005
1. 6
1/2nd. 4
1/Ribic. 20
2-17. 3
18. 4
19-20. 3
21. 14
22. 6
23. 5

UNSLABBED Near Mint

Blazing Combat
WARREN, 1965
1. 90
2-3. 30
4. 40
Ann 1. 45

Blazing Comics
ENWIL, 1944
1. 300
2-5. 150

Blitzkrieg
DC, 1976
1. 16
2. 8
3-5. 6

Bloodshot
VALIANT, 1993
0/VVSS. 25
0/PlatError. 750
0. 3
0/Gold. 25
1. 2
2-6. 1
6/VVSS. 50
7-15. 1
16. 2
17-24. 1
25-37. 2
38-43. 3
44-47. 4
48-49. 5
50. 6
51. 10
YB 1. 5

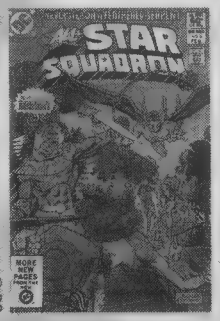
Blue Beetle
CHARLTON, 1964
1. 45
2. 30
3-5. 20

Blue Beetle
CHARLTON, 1965
50-54. 27
1. 60
2. 40
3-5. 27

Blue Beetle
DC, 1986
1-24. 1

Bomba The Jungle Boy
DC, 1967
1. 16
2-7. 8

All-Star Squadron #6 ★★½



DC
Feb 1982 • 27 pp.
Writer: Roy Thomas
Pencils: Adrian Gonzales
Inks: Jerry Ordway
Cover: Rich Buckler, Ordway

"Mayhem in the Mile-High City!"

The team rescues Hawkgirl from the Mexican villain and then frees the Mexican people from his thrall.

Again, Roy Thomas shows how to tell a compelling story in just a couple of chapters, while continuing to set the stage for future story arcs.

Here, the Mexican intrigue isn't so deep that readers can't guess the outcome pages before it finally happens.

Adrian Gonzales' art style is slightly different from Rich Buckler's, but not so radically that it's immediately noticeable. Some of that can be attributed to Jerry Ordway's inking, which was a standout of this series.

Ordway would later take over as penciller.

Best CGC copy! 9.4 Then 60c NOW $2

UNSLABBED Near Mint

Bone
CARTOON BOOKS, 1991
1 80
2 45
3 25
4 16
5 12
6-8 7
9-13.5/Gold ... 4
14-55 3
Special 1 2

Books of Magic
DC, 1990
1-4 4

Books of Magic
DC, 1994
1 3
1/Silver 4
2-75 3
Ann 1-3 4

Booster Gold
DC, 2007
0 3
1 6
2-7 3

Boris Karloff Tales of Mystery
GOLD KEY, 1963
3 27
4-5 25
6-8 20
9 25
10 15
11 22
12 15
13-14 12
15 15
16-20 12
21 18
22-30 10
31-40 9
41-50 8
51-59 6
60-74 5
75-79 3
80-85 6
➥Giant issues; scarce
86-97 3

Boris Karloff Thriller
GOLD KEY, 1962
1 75
2 55

Born
MARVEL, 2003
1 5
2-4 4

Boy Comics
LEV GLEASON, 1942
3 1500
4 1100
5 575
6 950
➥Iron Jaw origin
7 620
8 515
9 450
10 615
11-14 350
15 400
16 225
17 250
18-20 200
21-25 140
26-29 130
30 200
➥Crimebuster origin
31-40 58
41-50 42
51-62 30
63-80 27
81-100 24
101-119 22

Boy Commandos
DC, 1942
1 4500
2 1500
3 1000
4-6 500
7-10 275
11-22 190
23 220
24-30 150
31-35 135
36 195

Boy Commandos
DC, 1973
1 8
2 5

BPRD
DARK HORSE
Black Flame 3
Dark Waters 3
Dead 3
Hollow Earth 3
Night Train 3
Plague of Frogs ... 3
Soul of Venice ... 3
Something under Bed 3

Brave and the Bold
DC, 1955
1 3000
2 1500
3 700
4-5 650
6-10 500
11-22 400
23 500
➥Vik. Prince origin
24 350
25 500
➥1st Suicide Squad
26 325
27 330
28 5000
➥1st JLA
29 2000
30 1750
31 350
32-33 200
34 1750
➥1st SA Hawkman
35-36 400
37 250
38-39 225
40-41 140
42 300
43 350
➥Hawkman origin
44 260
45-49 60
50 175
51 225
52 125
53 75
54 350
➥1st Teen Titans
55-56 45
57 150
➥1st Metamorpho
58 65
59 80
60 100
➥1st Wonder Girl
61 125
➥Starman origin
62 100
➥1st SA Wildcat
63 40
64 60
65-66 22
67 65
➥Batman starts
68 80
➥Batman Hulk parody
69-73 50
74 40
75 60
76 50
77-78 40
79 75
➥Batman, Deadman
80-82 50
83 60
84 50
85 60
➥N. Adams GA
86 50
87 26
88-90 20
91-92 18
93 30
94 18
95 24
96-98 15
99 22
100 30
101-102 15
103-110 12
111-114 18
115 22
116-118 18
119-126 7
127-128 6
129-130 11
131 6
132 4
133 5
134-140 4
141 10
142-179 4
180-190 3
191 8
192-196 3
197 4
198-199 3
200 7
Ann 1 6

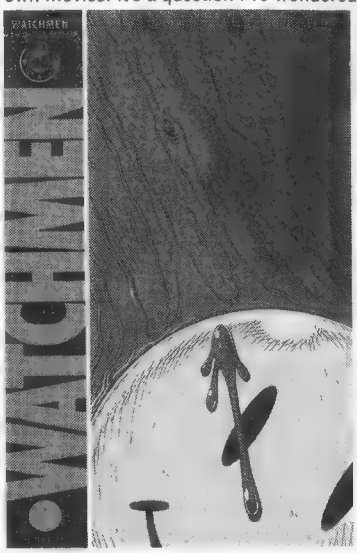
Brother Power Geek
DC, 1968
1 45
2 20

Buffy the Vampire Slayer
DARK HORSE, 1998
0.5/All 7
1 5
1/A 10
1/B 5
1/Gold 10
2 4
2-3/Variants ... 5
4-20/Both 4
21-49/Both 3
50/Both 4
51-63 3
Ann 1999 6

CBG Trendwatcher

Michael Tierney, Collector's Edition

The missed opportunity of the year has been the lack of adaptations of this year's slate of summer movies. I've had a lot of requests from frustrated customers who don't understand why the comics companies no longer do comics based on their own movies. It's a question I've wondered myself.



For the most part, those customers turned to trade paperbacks and graphic novels. While *Hellboy II* generated zero graphic-novel sales for my store, *The Dark Knight* did. The *Watchmen* trailer preceding *Dark Knight* made *Watchmen* trade paperbacks explode off the shelf. I did a large quick-ship reorder and sold those out in days. By the time I tried to do a second shipment, all quantities had gone to back-order.

About *The Dark Knight* itself: There were a lot of fans angry over this new release. Nothing to do with the movie itself, because, except for one Adam West fan, all the customer reviews were raving with compliments. It was the difficulty of getting into the movie itself that made fans angry. I'd warned customers to purchase their tickets in advance, but many hadn't listened, much to their regret. As it was across the nation, *The Dark Knight* was a huge sellout here and proved once again the crossover appeal that comics have with the general public.

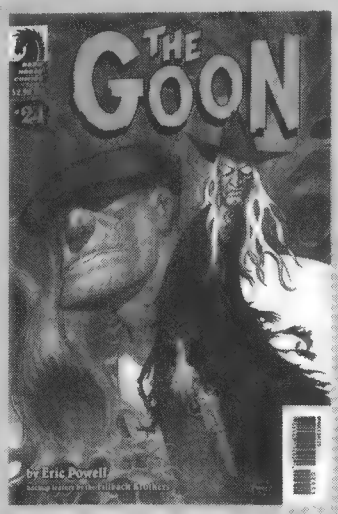
While *Dark Knight* set new box-office records, it was nothing when compared to the 1989 version that starred Michael Keaton, which created the second-largest phenomenon in comics sales I've ever seen and was surpassed only by the Death of Superman. So, all in all, the latest Batman move was a good thing for comics sales, but not the high-water mark that it was for the movie industry.

In general comics sales, *Final Crisis* and *Secret Invasion* continue to be the top-sellers. *Final Crisis: Requiem* was a surprise sellout, leading to a new round of second printings. But whenever either *Secret Invasion* or *Final Crisis* cross over into mainstream books, customers for the most part are not following. There is now huge buyer resistance in buying non-core titles of a big series. It's something that's been developing over the years, as crossover after crossover has permeated the recent sales charts, and it's become a sales technique that no longer works.

In other declines for Marvel, *X-Men* has plummeted in sales since "Legacy" was added to the name. *Uncanny X-Men* #500 was a big seller but it still performed way below previous X-Men hundredth-issue sales that I've seen. Numbers #200, #300, and #400 all far outsold the recent anniversary issue.

Key Sales (all unslabbed):
Amazing Spider-Man #30 VG+ $68
Amazing Spider-Man #61 G+ $13.50
Amazing Spider-Man #178 VF- $14.25
Amazing Spider-Man King Size Special #5 VG $33
Batman #407 NM $14
Black Magic #20 (Vol. 3 #2) GD- $16.50
Detective Comics #313 VG/VF $22.50
House of Mystery #54 VG- $19
House of Secrets #19 VG+ $24
Justice League of America #11 (1st Libra) VG+ $30
Star Wars #1 VG+ $19
Straight Arrow #1 VG- $19
Strange Tales #54 GD $15
Uncanny X-Men #266 (1st full Gambit) VF+ $28.75
Four Color #920 (Zorro) GD- $12
Wolverine #10 (1st battle with Sabretooth) VF+ $21

Michael Tierney *runs* ***Collector's Edition*** *in North Little Rock and* ***The Comic Book Store*** *in Little Rock, Ark. He can be reached at* ***cbsrock@swbell.net*** *or* ***(501) 791-4222.***



The Goon #24
Dark Horse

$2.99, color, 32 pgs., available now

Writer and artist: Eric Powellreviewed by **Oliver Chin**

★★½

A familiar character in The Goon's universe learns of the town's dark past. The former sheriff known as Buzzard listens to a ghost's sad tale: He was once a westward traveling settler who lusted after his partner's wife. Then, caught like the Donner Party in a terrible snowstorm, the survivors eat their steeds and give "Horse-Eater's Wood" its awful name.

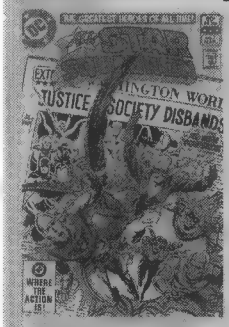
When they became cannibals, the man blames the "seductress" for persuading him to do an evil deed that has cursed the hamlet ever since. So Buzzard alights to tell our hero the news. Also included is the tale "Hellbender," written by the Fillbach brothers, where the gang has to whip up a special concoction to close the newly opened gateway to the underworld.

Normally a font of atmospheric paintings and sophomoric wisecracks, Powell uncharacteristically takes a powder on this issue. The flashback is told in watered-down sketches and the "Mignola-esque" substitute story is heavy on text and light on nuance. Best wait for #25.

www.darkhorse.com

RETROVIEW

All-Star Squadron #7 ★★★★



"Carnage for Christmas!"

The All-Star Squadron stops Baron Blitzkrieg's plot to assassinate Roosevelt and Churchill.

While Baron Blitzkrieg, the Nazis' answer to Superman, made earlier appearances in a DC Treasury Edition and a Wonder Woman story or two, this, according to Roy Thomas, predates those adventures.

The All-Stars have their hands full stopping Blitzkrieg's plot, battling the Baron himself, and taking out an entire U-boat of Nazi sailors. That latter event is captured in a terrific full-page splash by artists Adrian Gonzales and Jerry Ordway. This essentially Done in One tale leads into the next arc.

© DC

DC
Mar 1982 • 27 pp.
Writer: Roy Thomas
Pencils: Adrian Gonza
Inks: Jerry Ordway
Cover: Joe Kubert

Best CGC copy: **9.8**

Then 60c NOW $2

	UNSLABBED Near Mint
Buffy the Vampire Slayer: Season Eight DARK HORSE, 2007	
1/Both	15
2	6
3	4
4-11	3
Bugs Bunny DELL, 1952	
28-40	35
41-60	25
61-80	20
81-85	15
Bugs Bunny GOLD KEY, 1962	
86-101	7
102-150	6
151-200	5
201-212	3
213-245	2
Bullwinkle and Rocky GOLD KEY, 1962	
1	90
2	68
3	45
4-5	40
6-11	28
12	14
13	20
14	16
15-20	10
21-25	8
Cable MARVEL, 1993	
-1	2
1	4
2-10	3
11-15	2
16/Both	3
17-24	2
25	4
26-49	2
50	3
51-74	2
75	5
76-99	2
100	4
101-107	2
Ann 1998	3
Ann 1999	4
Cadillacs & Dinosaurs KITCHEN SINK, 1993	
1	4
Caliber Christmas CALIBER	
1	4
Caliber Presents CALIBER, 1989	
1	15
➥1st Crow	
2-7	3
8	2
9-24	3
Captain Action DC, 1968	
1	45
2-4	35
5	20
Captain America MARVEL, 1968	
100	210
101	55
102-108	35
109	45
➥Origin retold	
110	75
➥Steranko begins	
111	65
112	50
113	60
➥Avengers app.	
114-116	30
117	95
➥1st Falcon	
118-124	25
125-127	20
128-130	15
131-132	18
133	15
134-136	18
137	35
138	30
139-146	25
147	18
148	16
149	15
150	25
151-153	15
154-155	25
156	20
157-162	10
163-164	12
165-167	10
168	15
169	10
170	12
171-172	10
173	15
174	12
175-176	10
177-183	8
184-187	5
188	8
189-196	6
196/30¢	20
197	5
197/30¢	20
198	6
198/30¢	20
199	5
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200	6
200/30¢	20
201	6
202	4
203	5
204-205	4
206	5
207	4
208-209	5
210	4
210/35¢	15
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211/35¢	15
212	4
212/35¢	15
213	4
213/35¢	15
214	4
214/35¢	15
215-233	4
234	6
235-240	4
241	8
242-255	4
256-271	2
272	3
273-275	2
276	4
277-281	2
282	3
283	2
284	3
285	2
286-288	3
289-297	2
298	3
299-331	2
332	3
333-349	2
350	3
351-382	2
383	3
384-399	2
400	3
401-420	2
420/CS	3
421-424	2
425	3
425/Variant	4
426-443	2
444	3
445-447	2
448	3
449-454	2
Ann 1	35
Ann 2	20
Ann 3-4	8
Ann 5-7	3
Ann 8	12
➥Wolverine app.	
Ann 9-13	3
Ashcan 1	1
Special 1-2	4
Captain America MARVEL, 1995	
1	3
1/Flag	4
1/Conv	25
2-13	2
Ashcan 1/Both	1
Captain America MARVEL, 1998	
1	4
1/Sunburst	5
2	3
2/Variant	4
3-12	2
12/Ltd.	6
13-17	2
18	3
19-24	2
25	3
26-49	2
50	6
Ann '98-'00	4
Ann 2001	3
Captain America MARVEL, 2002	
1	4
2-32	3
Book 5	20
Captain America MARVEL, 2005	
1	8
2-3	5
4-5	3
6	7
6/Variant	5
7	3
8	5
9-21	3
22-24	5
25-25/Variant	15
26-33	3
34	6
35	5
36-38	3
Captain America & The Falcon MARVEL, 2004	
1-5	3
6	4
7-14	3
Captain America Comics MARVEL, 1941	
1	80000
2	20000
3	10000
4	6500
5	5500
6	4750
7	5500
8	4000
9-10	3600
11-12	3100
13	3275
14-15	3100
16	3600
17	2585
18-20	2075
21-22	1850
22/A	12000
➥Giant size issue	
23-25	1850
26-30	1650
31-35	1385
36	1650
37	1550
38-40	1285
41-58	1175
59	2650
➥Cap origin	
60	1175
61	1850
62-65	1075
66	1400
67-70	1175
71-73	1025
74	4350
➥Cap Weird Tales	
75	2750
76-78	875
Captain Atom CHARLTON, 1965	
78	40
79-85	25
86-89	20
Captain Gallant CHARLTON, 1955	
1	11
1/A-3	8
4	5
Captain Marvel MARVEL, 1968	
1	60
2-3	18
4	24
5	15
6	30
7-8	15
9	25
10-15	15
16	25
17-24	22
➥Thanos War starts	
25-27	25
28	30
29	16
30	12
31	16
32-33	12
34	6
35-37	3
38	5
39-44	3
44/30¢	20
45	3
45/30¢	20
46-47	3
48	9
49	3
50	10
51-52	4
52/35¢	15
53-54	3
55	5
56	3
57	6
58-62	3
Captain Marvel Adventures FAWCETT, 1941	
1	27500
2	3500
3	1800
4	1200
5	1050
6-7	750
8-10	675
11-15	590
16-17	550
18	1800
➥1st Mary Marvel	
19-20	500
21-22	490
23	610
➥1st Mr. Mind	
24-40	225
41	190
42	163
43-109	125
110-120	80
121	115
➥Cap Marvel origin	
122-150	80
Captain Marvel Jr. FAWCETT, 1942	
1	4000
2	1500
3	865
4	915
5	735
6-8	545
9-10	500
11-15	390
16-20	340
21-25	275
26-30	235
31-40	205
41-50	180
51-70	155
71-80	135
81-119	120
Capt. Savage and His Leatherneck Raiders MARVEL, 1968	
1	35
2	25
3-11	15
12-19	10
Capt. Storm DC, 1964	
1	28
2-5	18
6	14
7-15	12
16-18	9
Cat MARVEL, 1972	
1	35
2	15
3	12
4	10
Catwoman DC, 1989	
1-2	3
3-4	2

All-Star Squadron #8 ★★★½

"Afternoon of the Assassins!"

Steel the Indestructible Man returns to save Churchill from, not one, but two assassins.

After reader requests for his inclusion, Steel, who had a short-lived series in the DC Explosion/Implosion, returns to action in this most natural of venues for him.

It's even more of a feat that Roy Thomas inserted much of that previously unpublished sixth issue of Steel's original series into this issue and the next. Fans have an extra adventure of their hero to enjoy, and Thomas has the opportunity to do more modern-day retroactive continuity by inserting Steel into Golden Age "history."

DC • Apr 1982 • 24 pp.
Writers: Roy Thomas, Gerry Conway
Pencils: Jerry Gonzales, Don Heck
Inks: Jerry Ordway
Cover: Joe Kubert

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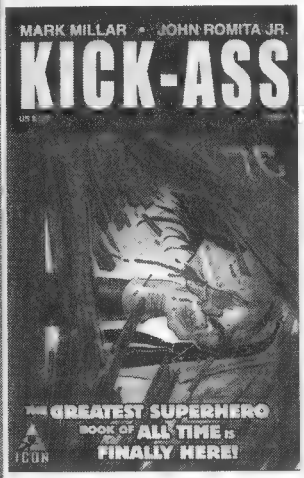
Dozen to Dig For

Marc Patten, Heroes in Action

While Mark Millar's *Kick Ass* continues to be king of the hill, there is some action only slightly down the slope — specifically, from DC's ace writers Geoff Johns and Greg Rucka. The main *Final Crisis* title isn't burning up the back-issue market, but the tie-in mini-series — *Final Crisis: Rogues' Revenge*; *Final Crisis: Requiem*; and *Final Crisis: Legion of Three Worlds* — are all piquing fans' interests.

Top-notch talent is most likely the answer, along with simpler storylines that relate to the main series but are self-contained within themselves. Quality sells — if you publish it, they will come.

As usual, all prices are for first printings, and there are no variants listed — only good old regular comics that you can find in any shop or on any newsstand — if you get there soon enough.



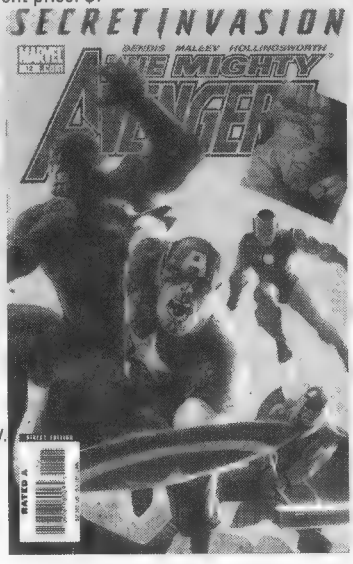
1. *Kick Ass* #1. Still the king of the hill, as a movie deal is announced and fans can't get enough of the uber-violence. What will Mark Millar shock us with next? Mar 08 Cover: $2.99 Current price: $15

2. *Secret Invasion* #1. Fans are finally on board with this series and all its Skrully goodness. As the story finally picks up the pace and customers are finding that most of the tie-ins and crossovers actually have substance, this super-hero event is giving old-school and new fans the epic battles they've been waiting for. Apr 08 Cover: $3.99 Current price: $6

3. *Final Crisis: Legion of Three Worlds* #1. When a comic book this good comes out and curious fans who barely know who the characters are pick it up and rave about it nonstop, you know you've got a hit on your hands. Johns and Pérez have created one of the best DC stories since Johns' own "Sinestro Corps War." With or without a *Final Crisis* logo on the cover, this is one for the history books — don't miss it. Oct 08 Cover: $3.99 Current price: $6

4. *Batman* #676. We still have no idea where this storyline is headed, but it's that guilty pleasure of not knowing that makes you unable to put it down. Grant Morrison is the master of the dense plot, while we struggle to remain patient for the big payoff. Jul 08 Cover: $2.99 Current price: $7

5. *New Avengers* #39-41, *Mighty Avengers* #12-14 (tie). I don't know what makes me angrier (and you wouldn't like me when I'm angry) — the fact that these two titles are key to the reading experience of *Secret Invasion* or the fact that they are so good, you'd buy them regardless. Mar-May 08 Cover: $2.99 @ Current prices: $6 @



6. Final Crisis tie-ins. *Final Crisis: Rogues Revenge* #1, *Final Crisis: Requiem* #1. Tie-ins? Kinda. Required reading, not so much. Worth buying and reading anyway? Absofreakin'lutely. Two of the best titles to come out all summer. Great stories and great art make these, well, great! Oct 08 Cover: $3.99 @ Current prices: $5 @

Turn the page for the remaining six books in this month's ***Dozen to Dig For!***

UNSLABBED Near Mint

Catwoman
DC, 1993
0. 2
1-10. 3
11-50. 2
50/Both 3
51-94. 2
1000000. 3
Ann 1-2 4
Ann 3. 3
Ann 4. 4

Catwoman
DC, 2002
1. 4
2-62. 3

Cerebus the Aardvark
AARDVARK-VANAHEIM, 1977
0. 4
0/Gold 6
1. 700
1/Counterfeit . 60
2. 150
3. 90
4. 75
5. 50
6. 35
7. 20
8-10. 15
11. 12
12-22. 10
23-31. 6
32-40. 5
41-50. 4
51. 6
52-57. 4
58-60. 3
61-62. 4
63-100. 3
101-299. 2
300. 4

Challengers of the Unknown
DC, 1958
1. 1450
2. 375
3-8. 220
9-10. 140
11-15. 90
16-23. 52
24-31. 25
32-49. 20
50-56. 15
57-69. 11
70-73. 7
74. 14
➥Adams art, Deadman
75-80. 7
81. 6
82-87. 5

Chamber of Chills
HARVEY, 1951
1. 350
2-4. 275
5-9. 250
10-19. 225
20-25. 200
26. 175

Chamber of Chills
MARVEL, 1972
1. 25
2-10. 15
11-22. 12
22/30¢ 20
23. 12
23/30¢ 20
24-25. 12

Chamber of Darkness
MARVEL, 1968
1. 60
➥Becomes Monsters on the Prowl
2. 35
3. 30
4. 60
➥BWS Conan tryout
5-7. 30
8-1/Special. . . 20

Champions
MARVEL, 1975
1. 15
2-3. 6
4-5. 5
5/30¢ 20
6. 4
6/30¢ 20
7. 4
7/30¢ 20
8-14. 4
14/35¢ 15
15. 4
15/35¢ 15
16-17. 4

Charlton Bullseye
CHARLTON, 1981
1. 7
2-10. 2

Checkmate
GOLD KEY, 1962
1. 30
2. 20

Cheyenne
DELL, 1957
4-5. 35
6-10. 25
11-25. 20

Chilling Adventures in Sorcery
ARCHIE, 1972
1. 42
2. 25
3-5. 15
➥Becomes Red Circle Sorcery

Choo-Choo Charlie
GOLD KEY, 1969
1. 60

Cisco Kid
DELL, 1951
2. 100
3. 85
4-5. 80
6-10. 75
11-20. 55
21-30. 45
31-36. 30
37-41. 60

City of Heroes
BLUE KING STUDIOS, 2004
1-12. 3

City of Heroes
IMAGE, 2005
1. 3
1/Keown. 5
1/Perez. 4
2-17. 3

Civil War
MARVEL, 2006
1. 5
2. 7
2/Variant 8
3. 5
3/2nd 3
4. 5
4/Variant 3
5. 4
5/Variant 3
6. 4
Choosing Sides 1. . 4
Confession 1 8
Front Line 1-10 . . . 3
The Initiative 1 . . . 6
War Crimes 1 4
X-Men 1-4 3

Classic X-Men
MARVEL, 1986
1. 6
2. 4
3-29. 3
30-45. 2

Claw the Unconquered
DC, 1975
1. 7
2. 4
3. 3
4-6. 2
7. 4
8-12. 2

Clerks: The Comic Book
ONI, 1998
1. 5
2. 3
Holiday 1 4

Clue Comics
HILLMAN, 1943
1. 530
2-3. 360
4-6. 225
7-9. 260
10-12. 155

Combat
DELL, 1961
1. 10
2. 20
3. 18
4. 25
➥JFK story
5. 16
6-9. 12
10-20. 9
21-27. 8
28-40. 6

Combat Kelly
MARVEL, 1951
1. 175
2. 85
3-11. 70
12-28. 65
29-38. 45
39-44. 30

Combat Kelly
MARVEL, 1972
1. 10
2-3. 6
4-9. 4

Hunter-Killer Vol. 1
Image/Top Cow

$24.99, color, 336 pgs., available now
Writer: Mark Waid
Artist: Marc Silvestri
reviewed by **Oliver Chin**
★★★

We're all familiar with mutants. Now, get ready for ultra-sapiens, people genetically modified to be living weapons (some having become mercenaries). When young Ellis' awesome powers manifest, the alluring agent Samantha brings him into the fold of Hunter-Killers, a group that either co-opts or kills these potentially lethal super-humans.

But other countries want control of Ellis, too, so the heat is on. Also, the veteran ex-operative Wolf is a wild card, especially when found in Samantha's bed. Learning that the world is actually run by the covert leader Morningstar, Ellis wonders if he's working on the wrong side, when a band of other ultra-sapiens try to enlist his services … or else.

Waid weaves a complex history with the expected heapings of Silvestri's bullets and babes in the series' first 12 issues. The attractive mayhem often overshadows the oft-puzzling spycraft. This compilation adds a cover gallery, character profiles, pitch summaries, and script samples.

www.imagecomics.com
ISBN-13: 978-1582406473

UNSLABBED Near Mint

Comic Cavalcade
DC, 1942
1. 7000
2. 2400
3. 1650
4-5 100
6-10 875
11-12 750
13. 950
➥Sol. Grundy app.
14-20 750
21-29 650
30. 275
31-40 150
41-50 100
51-62 90
63. 150

Conan
DARK HORSE, 2004
0. 4
1. 10
1/2nd 3
2. 5
2/2nd-47 3

Conan the Barbarian
MARVEL, 1970
1. 160
➥1st comics Conan
2. 55
3. 72
4. 26
5. 30
6-7 26
8. 30
9. 20
➥Giant-size
10-11 35
➥Giant-size
12. 15
13-14 20
15. 17
16. 20
17. 17
18. 20
19. 17
20. 27
➥1st Red Sonja
21-24 20
25. 10
26-30 8
31-35 7
36-38 9
39-47 7
48-50 6
51-61 5
61/30¢ 20
62. 5
62/30¢ 20
63. 5
63/30¢ 20
64. 5
64/30¢ 20
65. 5
65/30¢ 20
66-75 5
75/35¢ 15
76. 5
76/35¢ 15
77. 5
77/35¢ 15
78. 5
78/35¢ 15
79. 5
79/35¢ 15
80-93 5
94-99 4
100. 6
101-274 2
275. 3
Ann 1 10
Ann 2-3 6
Ann 4-12 2
Special 1 3

Conan the Barbarian
MARVEL, 1997
1-3 3

UNSLABBED Near Mint

Conan the Destroyer
MARVEL, 1985
1-2 1

Conan the King
MARVEL, 1984
20-55 2

Crazy
MARVEL, 1973
1. 16
2-3 10

Crazy
MARVEL, 1973
1. 16
2-3 10
4-5 5
6-15 3
16-94 2

Crazy
ATLAS, 1953
1. 225
2. 165
3. 125
4-7 95

Creatures on the Loose
MARVEL, 1971
10. 50
➥1st Kull; Wrightson
11-15 15
16-22 10
23-26 6
27-29 5
30. 25
➥Man-Wolf
31. 12
32-36 8
37. 12
King Size 1 10

Creepy
WARREN, 1964
1. 160
2. 50
3. 25
4. 35
5. 18
6. 15
7-8 24
9. 45
10. 20
11-13 15
14. 22
15. 25
16-17 30
18. 25
19-20 15
21-22 12
23-25 11
26-31 10
32. 35
33-35 10
36. 15
37-38 10
39-40 7
41. 10
42-47 6
48. 9
49. 6
50. 12
51-54 6
55. 9
56-64 5
65. 8
66-73 5
74. 10
75-76 5
77. 10
78-82 5
83. 6
84. 5
85-87 6
88-90 5
91. 6
92-94 5
95. 6

UNSLABBED Near Mint

96-100 5
101-102 4
103. 6
104-112 4
113. 7
114-140 4
141. 5
142. 6
143-144 5
145. 6
146. 22
Ann '71-'72 15
YB '68-'70 18

Crime & Justice
CHARLTON, 1951
1. 240
2. 125
3-5 100
6-10 80
11-19 65
20-23 50

Crime Does Not Pay
LEV GLEASON, 1942
22. 800
23. 525
24. 375
25-30 225
31-41 115
42. 110
43-50 90
51-60 65
61-70 60
71-80 50
81-90 42
91-100 35
101-110 32
111-130 30
131-146 26
Ann 1944 700
Ann 1945 600
Ann '46-'49 500
Ann '50-'53 400

Crime Patrol
E.C., 1948
7. 600
8-9 575
10. 550
11-14 500
15. 2200
➥1st Cryptkeeper
16. 1500

Crime Suspen-Stories
E.C., 1950
1. 800

UNSLABBED Near Mint

1/A 1000
➥#1 marked out
2. 475
3-5 315
6-10 235
11-12 185
13. 210
14-15 185
16. 190
17. 235
➥Frazetta art
18-19 170
20. 215
21. 115
22-23 145
24-27 115

Crisis on Infinite Earths
DC, 1985
1. 5
2-3 4
4. 3
5. 5
6. 3
7-8 5
9-12 3

Crow
CALIBER, 1989
1. 22
➥Crow origin
2. 12
3-4 10

Crypt of Shadows
MARVEL, 1973
1. 35
2. 16
3. 15
4-5 12
6-14 10
15-21 8

Crypt of Terror
E.C., 1950
17. 1000
18. 800
19. 750

Dagar the Invincible
GOLD KEY, 1972
1. 16
2. 11
3-11 7
12-14 5
15-18 3
19. 2

UNSLABBED Near Mint

Daktari
DELL, 1967
1. 35
2-4 30

Danger Trail
DC, 1950
1. 875
2. 600
3. 1250
➥Scarce
4-5 385

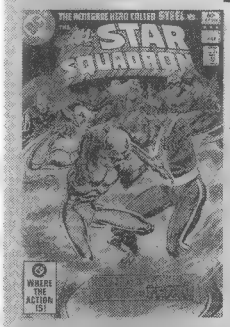
Daredevil
MARVEL, 1964
-1 2
1. 3000
➥1st Daredevil
2. 750
3. 550
4. 400
5. 300
6. 225
7. 675
➥1st red costume
8-10 135
11-15 85
➥Spider-Man app.
16-17 120
➥Spider-Man app.
18. 70
➥1st Gladiator
19. 60
20. 55
21-27 50
28-30 45
31-42 40
43. 45
44-49 30
50-52 33
53-71 20
72-80 17
81. 25
➥Giant-size
82-83 17
84-99 14
100. 30
➥Origin recap
101-130 8
131. 75
➥1st Bullseye
132. 15
132/30¢ 20
133. 6
133/30¢ 20
134. 6
134/30¢ 20
135. 6
135/30¢ 20
136. 6
136/30¢ 20
137-146 6
146/35¢ 15

UNSLABBED Near Mint

147. 6
147/35¢ 15
148. 6
148/35¢ 15
149-157 6
158. 50
➥Frank Miller starts
159. 22
160-161 17
162. 9
163. 18
164-167 11
168. 75
➥1st Elektra
169. 16
170. 10
171. 12
172-177 7
178-180 6
181. 15
➥Elektra dies
182-183 7
184. 6
185. 5
186. 6
187-190 5
191. 6
192-195 3
196. 6
197-204 3
205. 4
206-226 3
227. 4
➥FM Born Again
228-247 3
248-249 4
250. 3
251. 5
252. 4
253. 3
254. 6
➥1st Typhoid Mary
255-257 3
258. 4
259-295 3
296-299 2
300. 3
301-303 2
304. 3
305-311 2
312. 3
313-318 2
319. 5
320-321 2
321/Variant 3
322-324 2
325. 3
326-349 2
350. 3
350/Variant 4
351-374 2
375. 3

RETROVIEW

All-Star Squadron #9 ★★★



"Should Auld Acquaintance be Destroyed …"

Steel's previously untold adventure dovetails with Baron Blitzkrieg's origins, and Blitzkrieg activates his sleeper agent to assassinate Roosevelt and Churchill.

It's a predictable plot, to say the least, with Blitzkrieg continuing to gloat about his control of Steel, but it continues to be an imaginative use of that unpublished issue of Steel's short-lived series. Tying in Blitzkrieg's origin is an added touch of brilliance.

With the full slate of DC and Quality characters available for membership, isn't it about time we saw more Golden Age heroes?

DC • May 82 • 26 pp.
Writers: Roy Thomas, Gerry Conway
Pencils: Adrian Gonzales, Don Heck
Inks: Jerry Ordway
Cover: Joe Kubert

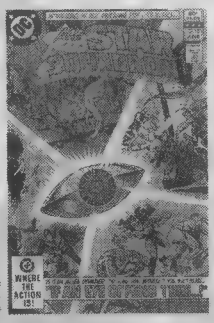
Best COC copy **9.8**

Then 60¢ NOW $2

© DC

RETROVIEW

All-Star Squadron #10 ★★★



"If an Eye Offend Thee ...!"

An alien visitor shows his abilities to stop mechanical devices before announcing his planet's annexation of Earth.

Roy Thomas skillfully fills readers in on what's happening with several characters, including Hawkman and Starman, by having the alien's eye-shaped space ship travel the globe. Along the way, it demonstrates its abilities and ends at 1600 Pennsylvania Avenue. Hawkman's discovery of a dead scientist thrown from the craft may shed light on the mystery in the second part of this three-part story arc.

There's even some humor with Churchill enjoying a morning bath.

DC
Jun 1982 • 24 pp.
Writer: Roy Thomas
Pencils: Adrian Gonzales
Inks: Jerry Ordway
Cover: Joe Kubert

CBG Score: 9.6 Then 60¢ NOW $2

	UNSLABBED Near Mint
DC Super-Stars DC, 1976	
1	10
2-3	5
4	2
5	10
6-7	2
8	4
9	2
10	5
11	7
12-13	2
14-15	4
16	3
17	16
➥1st new Huntress	
18	2
Deadly Hands of Kung Fu MARVEL, 1974	
1	30
2	8
3-5	6
6-10	5
11-19	4
20	7
21-30	3
31	6
32-33	3
Special 1	4
Defenders MARVEL, 1972	
1	90
2	35
3	30
4-5	26
6-7	16
8	25
9	16
10	55
➥Avengers War	
11	15
12-13	9
14-16	10
17-20	7
21-24	6
25-29	7
30-33	4
34-38	5
34-38/30¢	20
39-47	4
48-52	5
48-52/35¢	15
53-62	4
63	5
64-92	4
93-100	3
101-152	2
Ann 1	12
Dell Giants DELL, 1959	
21	105
22	80
23	90
24-25	75
26	140
➥Carl Barks art	
27-28	75
29	90
30	75
31	90
32	65
33	85
34	65
35	95
36-37	80
38-39	85
40	60
41	85
42	70
43	115
44	85
45-46	55
47	60
48	125
➥1st Flintstones	
49	75
50	65
51-54	40
55	60
Detective Comics DC, 1936	
0	3
1	80000
2	18250
3	10800
4-5	6850
6-7	4450
8	6500
9-17	4350
18	5000
19	4150
20	6300
21	3250
22	3950
23-26	3250
27	225000
➥1st Batman	
27/2nd	9
28	25000
➥2nd Batman	
29	35000
30	7500
31	27500
➥Batman vs. Monk	
32	6000
33	50000
➥Batman origin	
34	7500
35	10000
36-37	6500
38	57500
➥1st Robin	
39	6000
40	6500

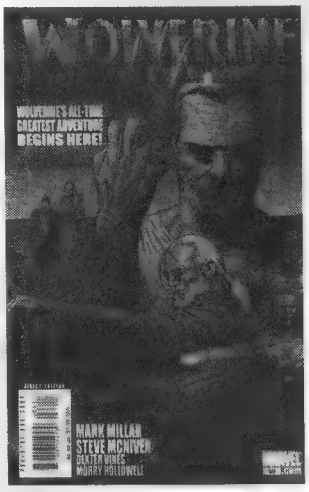
	UNSLABBED Near Mint
376-379	2
380	3
Ann 1	50
Ann 2-3	9
Ann 4	8
Ann 5	4
Ann 6-10	3
Ann 1997	4
Daredevil MARVEL, 1998	
0.5	5
1	7
1/Ltd.	50
1/Variant	9
2/A-2/B	5
3-5	4
5/A	5
6	3
7	4
8-15	3
16	5
16/Unlimited	6
17	3
17/Unlimited	5
➥Newsstand variant	
18-20	3
20/Unlimited	5
21	3
21/Unlimited	5
22	3
22/Unlimited	5
23	3
23/Unlimited	5
24-36	3
36/No #	5
➥Newsstand; no #	
37	3
37/Unlimited	5
➥Newsstand variant	
37/No #	4
➥Newsstand; no #	
38-56	3
57	4
58-64	3
65	4
66-89	3
89/Sketch	6
90-99	3
Daring Comics MARVEL, 1944	
9	1100
10	950
11-12	875
Dark Horse Presents DARK HORSE, 1986	
1	4
2-4	3
5-9	2
10-16	3
17	2
18	3
19-23	2
24	6
➥1st comics Aliens	
25-27	2
28	3
29-31	2
32	4
➥Concrete app.	
33-35	3
36	4
36/A	3
37-39	2
40	3
41-49	2
50	3
51	4
➥2nd Sin City	
52-53	3
54	4
55	2
56-57	4
58	2
59-61	3
62	4
➥All Sin City	
63-66	3
67	4
68-134	3
135	4
136-149	3
150	5
151-157	3
Ann '97-'00	5
Dark Knight Strikes Again DC, 2001	
1	3
1/A	5
2	3
2/A	4
3	3
3/A	4
Dark Mansion of Forbidden Love DC, 1971	
1	125
2-4	50
Darkness TOP COW, 1996	
0-10/B	3
11/A	8
11/B-24	3
25	4
26-28	3
28/Graham	5
29-Ashcan 1/A	3
Darkness IMAGE, 2002	
1	4
1/A-24	3
Darkness & Tomb Raider TOP COW, 2005	
1	3
Dark Shadows GOLD KEY, 1969	
1	175
1/A	25
2-3	48
4-7	25
8-16	20
17-20	12
21-35	10
Day of Vengeance DC, 2005	
1	10
1/Variant	5
➥2nd printing	
1/3rd variant	6
2	5
2/2nd variant	4
3-6	3
Dazzler MARVEL, 1981	
1	5
2	2
3-42	1
DC Comics Presents DC, 1978	
1	9
2	7
3	4
4-5	2
6	6
7-9	2
9/Whitman	6
10-25	2
26	14
➥1st New Teen Titans	
27	3
28-41	2
42-43	1
44	2
45-46	1
47	17
➥1st Masters Universe	
48-50	1
51	6
52	3
53-71	1
72	2
73-76	1
77-78	3
79-84	1
85	6
86	4
87-92	1
93	2
94-97	1
Ann 1-	3
DC 100 Page Super Spectacular DC, 1971	
4	175
5	350
➥Scarce	
6	150
7	60
8-9	75
10-13	60
14-17	45
18	30
19	24
20	35
21-22	22
DC Special DC, 1968	
1	60
2	50
3	35
4	25
5-14	20
15	16
16-28	10
29	12
DC Special Series DC, 1977	
1	10
2-5	7
6-8	6
9	16
10-14	6
15	8
16	20
➥Jonah Hex dies	
17-18	5
19-20	6
21	12
➥1st Miller Batman	
22-26	6
27	18

Dozen to Dig For, Cont.

7. *Invincible Iron Man* #1. Bored with the current political James Bond high jinks of ol' Shellhead's regular title? Well, look no further than Matt Fraction's action-packed classic super-hero take on The Armored Avenger in this new ongoing series. Fraction is giving readers the Tony Stark they loved before *Civil War* turned him into a bigger butthead than old school Flash Thompson. May 08 Cover: $2.99 Current price: $6

8. *Hulk* #1. The big reveal as to who the Red Hulk is was a giant surprise to some and obvious to others, but one thing's for sure: It ain't over till it's over. Jam-packed thrills and more "Hulk Smash" than you can shake a gamma generator at keep this series near the top of the reading pile. Jan 08 Cover: $2.99 Current price: $10

9. *Wolverine* #66. A different kind of story for Wolverine has brought new life to a stagnant title. Whoever thought Wolvie couldn't get even *more* cranky and ornery never saw this coming. Jun 08 Cover: $2.99 Current price: $6

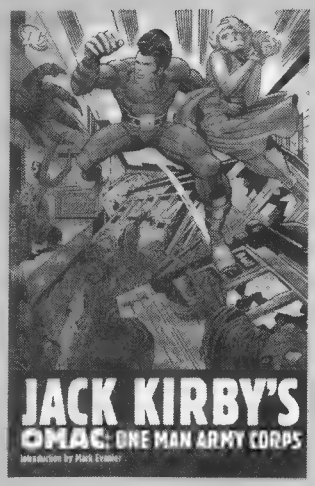


10. *The Dresden Files: Welcome to the Jungle* #1. A top-notch story exactly in tune with the best-selling series of novels (It's a prequel to the first novel, *Storm Front*), this is one of those amazing rarities in which the creator, Jim Butcher, is actually involved in writing the series. Fans of the short-lived Sci-Fi Channel TV show will also get a kick of it. May 08 Cover: $2.99 Current price: $12

11. *Supernatural: Rising Son* #1. A grand addition to the mythos of the hit TV show has made this series a hit with fans. The licensed-comics hit train keeps on chugging, no matter who the publisher is. If it's good, they'll buy it; if it's bad, it's dead on the rack. May 08 Cover: $2.99 Current price: $8

12. *Locke & Key* #1 and 2. An announced sequel to the series and a solid movie-option deal keeps this title in the spotlight. Too bad you can't find a first-print copy anywhere in the known universe. Feb-Mar 08 Cover: $3.99 Current prices: #1 $45, #2 $35

Marc Patten owns Destination Entertainment, a marketing and product-development consulting company, and Heroes in Action, a pop-culture products convention and mail-order business. He can be reached at ***heroesinaction@aol.com****.*



Jack Kirby's OMAC

DC

$24.99, color, 176 pgs., available now

Writer and artist: Jack Kirby-reviewed by **Andrew Wahl**

★★★½

Every Kirby aficionado has a favorite era. For fans of his self-edited, '70s period, recent years have offered an embarrassment of collected-edition riches. The latest such treat is this lush, hardcover edition of *OMAC*, his short-lived DC series.

Unlike Kirby's earlier *Fourth World* material, *OMAC* wasn't tied to the DC continuity of the time. Connections with the DC universe were later established, but this original eight-issue run was a stand-alone tale unlike anything else on the stands. As an artist, Kirby was in full command of his powers, but it is his vision as a writer that makes *OMAC* a treat. While his dialogue remains clunky, he litters these tales with glimpses of "the world that's coming." Dehumanizing corporate culture? Check. Virtual-reality entertainment? Yup. Hormone-enhanced athletic prowess? Got it. At times, Kirby's future seems downright familiar.

The one knock against this collection is that the conclusion leaves the reader hanging, but that's because DC ended the original series mid-arc. Still, it's great to see these tales collected, with *OMAC* slotting in nicely next to the *Fourth World Omnibus* series on any bookshelf.

www.dccomics.com
ISBN: 978-1-4012-1790-7

Detective Comics CONTINUED

UNLABBED Near Mint	
41	4000
42-45	3000
46-50	2000
51-57	1750
58	4750
➥1st Penguin	
59	2000
60	1750
61	1500
62	2250
63	1750
64	5000
➥1st Boy Commandos	
65	2250
66	4000
➥1st Two-Face	
67	2000
68-69	1750
70-71	1500
72-75	1250
76	1500
77-79	1000
80	1250
81-83	1000
84	900
85	1250
86-90	900
91	1000
92-98	800
99	950
100	1000
101	700
102	950
103-108	625
109	850
110-113	625
114	800
115-117	625
118	825
119	600
120	800
➥Penguin app.	
121	600
122	1225
123	600
124	800
125-127	600
128	800
129-130	600
131-136	525
137	675
138	925
➥Robotman origin	
139	500
140	4000
➥1st Riddler	
141	575
142	1250
➥2nd Riddler	
143-148	575
149	675
150	550
151	600
152-155	525
156	625
157-160	500
161-167	525
168	3750
➥Joker origin	
169-170	500
171	700
172-176	500
177-179	400
180	450
181-186	400
187	425
188-189	400
190	600
191-192	400
193	450
194-199	400
200	575
201-202	400
203	450
204	400
205	575
206-210	400
211	450
212	400

UNLABBED Near Mint	
213	525
214-224	375
225	4500
➥1st Manhunter	
226	1500
227-229	500
230	550
231	400
232	300
233	1250
➥1st Batwoman	
234	325
235	600
236	350
237-240	300
241-260	250
261-264	200
265	325
266	200
267	250
268-271	200
272	175
273	200
274-280	150
281-297	125
298	200
299-310	100
311	200
➥1st Catman	
312-326	100
327	225
➥New Bat symbol	
328	175
➥Alfred dies	
329-330	75
331	65
332	115
➥Joker	
333-340	60
341	75
342-352	60
353-358	75
359	350
➥1st Batgirl	
360-362	65
363	100
➥2nd Batgirl	
364	60
365	90
366-368	60
369	75
370	45
371	80
➥Batmobile	
372-376	50
377	65
378-380	50
381-386	40
387	75
388	50
389-390	35
391-393	25
394	35
395	125
➥N. Adams art	
396-397	35
398-399	30
400	175
➥1st Man-Bat	
401	30
402	55
403-404	35
405-407	30
408-410	40
411	30
➥1st Talia	
412-424	25
425-427	20
428-436	15
437	20
➥100-page issue	
438-445	28
➥100-page issue	
446	12
447-450	8
451-455	6
456-457	9
458-462	6
463	45
➥1st Calculator	
464	6
465-468	9

RETROVIEW

All-Star Squadron #11 ★★★

"The Star-Smasher's Secret!"

Additional investigation by The All-Stars and discoveries on the alien ship reveal the instigators of the plot.

Roy Thomas again provides retroactive continuity by explaining how Hawkgirl went from a full headpiece similar to Hawkman's to a more flattering feminine version along with the origin of the yellow and red cowl Hawkman would don in later years.

One might wonder if Harry Turtledove read this story before he wrote his World War series of alternate history books with a similar theme of alien invasion causing an alliance of the warring powers. The good news here is that the stories don't have similar endings.

DC
Jul 1982 • 25 pg.
Writer: Roy Thomas
Pencils: Adrian Gonzales
Inks: Jerry Ordway
Cover: Joe Kubert

Best CGC copy: **9.8**

Then 60c NOW $1

UNLABBED Near Mint	
469-470	5
471-473	8
474-476	15
477-479	8
480	5
481	7
482	5
483	8
484	5
485-499	4
500	5
501-503	4
504	6
505-523	4
524	5
525-534	4
535	5
536-564	4
565-568	3
569-570	4
571	3
572	4
573-574	3
575	4
576-577	3
578-585	4
586-587	3
588-590	4
591-675	3
675/Variants	4
676	3
677-682	2
682/Variant	3
683-699	2
700/Both	4
701-718	2
719	3
720	4
721-722	3
723-740	2
741	3
742-746	2
747-749	3
750	5
751	12
752-774	3
775	4
776-799	3
800	4
801-816	3
817	12
818-839	3
1000000	4
1M/Variant	15
Ann 1	5
Ann 2	4
Ann 3-7	3
Ann 8	4
Ann 9	3
Ann 10	4

Devil Dinosaur MARVEL, 1978

UNSLABBED Near Mint	
1	5
2-3	4
4	5
5	4
6-9	3

Devil Kids HARVEY, 1962

UNSLABBED Near Mint	
1	150
2	75
3	50
4-5	25
6-10	20
11-17	15
18-20	10
21-30	8
31-40	5
41-60	4
61-79	3
80-107	2

Dirty Dozen DELL, 1967

UNSLABBED Near Mint	
1	25

Doctor Solar, Man of the Atom GOLD KEY, 1962

UNSLABBED Near Mint	
1	150
2	80
3	50
4	60
5	30
6-10	25
11-14	16
15	20
16-20	16
21-27	12
28-31	4

Doctor Strange MARVEL, 1968

UNSLABBED Near Mint	
169	75
170-171	30
172-173	27
174	20
175	35
176-183	27

Doctor Strange MARVEL, 1974

UNSLABBED Near Mint	
1	25
2	18
3-4	10
5-6	8
7	7
8-9	4
10	7
11	6
12-13	4
13/30¢	20
14	3
14/30¢	20
15	3
15/30¢	20
16	3
16/30¢	20
17	3
17/30¢	20
18-23	3
23/35¢	15
24	3
24/35¢	15
25	3
25/35¢	15
26-81	2
Ann 1	6
Special 1	3

Doctor Strange MARVEL, 1999

UNSLABBED Near Mint	
1-4	3

Doctor Strange: Sorcerer Supreme MARVEL, 1988

UNSLABBED Near Mint	
1	3
2-14	2
15	3
16-49	2
50	3
51-74	2
75	3
75/Holografix	4
76-90	2
Ann 1	3
Ann 2	2
Ann 3-4	3
Ashcan 1	1

Donald Duck DELL, 1952

UNSLABBED Near Mint	
26	300
27-29	100
30-44	65
45	125
➥Barks art	
46	175
➥Barks "Secret"	
47-51	65
52	150
➥Barks "Lost"	
53	65
54	125
➥Barks Forbid. Valley	
55-58	50
59-60	125
➥Barks "Ants"	
61-67	40
68	100
➥Barks art	
69-70	40
71-84	30
85-120	25
121-135	20
136-150	15
151-190	10
191-210	5
211-216	3
217	5
218-219	10
220-228	15
229-240	8
241-245	15
246	17
247-249	5
250	8
251-260	4
261-279	3
280-285	2
286	3
287-307	2

Doom Patrol DC, 1964

UNSLABBED Near Mint	
86	135
87	70
88-90	50
91-98	40
99	60
100	75
101-120	25
121	45
➥Doom Patrol dies	
122-124	2

Doom Patrol DC, 1987

UNSLABBED Near Mint	
1	3
2-18	2
19	3
20-49	2
50	3
51-56	2
57	3
58-87	2
Ann 1-2	3

Doorway to Nightmare DC, 1978

UNSLABBED Near Mint	
1	7
2-5	3

Dudley Do-Right CHARLTON, 1970

UNSLABBED Near Mint	
1	45

All-Star Squadron #12 ★★★

DC
Aug 1982 • 25 pp.
Writer: Roy Thomas
Pencils: Adrian Gonzales
Inks: Jerry Ordway
Cover: Joe Kubert

"Doomsday Begins at Dawn!"

Hawkman and Hawkgirl, along with the other All-Stars, put an end to the "alien menace."

This story really didn't need to take three issues to be told but it doesn't feel overly stretched out, either. Roy Thomas does a good job of building suspense and keeping the mystery alive, although most of the actual mystery was uncovered last issue.

Retroactive continuity really comes into play this issue with Hawkman's origin and first adventure playing a key role in this story. Thomas also sets up several future storylines, some of which won't be resolved for years.

Best CGC copy 9.0 — Then 60c NOW $1

	UNSLABBED Near Mint
2	18
3	12
4-7	10

Dynamic Classics
DC, 1978

1	4

Dynamo
TOWER, 1966

1	35
2-3	25
4	40

Eerie
WARREN, 1965

1	175
2	100
3	40
4-6	30
7-10	28
11-16	18
17	60
➥Scarce	
18-39	18
40	6
41-60	12
61-70	10
71-80	9
81	70
➥Frazetta cover	
82-100	9
101-139	8
YB 1970	36
YB 1971	25
YB 1972	18

80 Page Giant Magazine
DC, 1964

1	295
2	150
3-5	125
7	150
8	265
➥Secret Origins	
9-11	125
12-15	80

Eternals
MARVEL, 1976

1	10
1/30¢	25
2	5
2/30¢	15
3-5	3
6-12	2
12/35¢	15
13	2
13/35¢	15
14	2
14/35¢	15
15	2
15/35¢	15
16	2
16/35¢	15
17-19	2
Ann 1	7

Eternal Warrior
VALIANT, 1992

1	4
1/GoldEmboss	25
1/Gold	10
2	3
3	2
4	5
5-7	2
8	3
9-21	1
22	2
23-25	1
26	4
27	1
27/VVSS	125
28-29	1
30-40	2
41-45	3
46-49	4
50	7
Special 1	4
YB 1-YB 2	5

Famous First Edition
DC, 1974

F-4	15
➥Whiz #2	
F-5	13
➥Batman #1	
F-6	10
➥W. Woman #1	
F-7	12
➥All-Star #3	
F-8	9
➥Flash #1	
C-26	10
➥Action #1	
C-28	9
➥Detective #27	
C-30	10
➥Sensation #1	
C-61	9
➥Superman #1	

Fantastic Four
MARVEL, 1961

1	20000
➥1st Fantastic Four	
1/Golden	70
2	4500
➥1st Skrulls	
3	3000
4	3500
5	5000
➥1st Dr. Doom	
6	2000
7	1250
8	1200
9-10	1150
11	1000
12	2700
➥Thing vs. Hulk	
13	600
14	500
15	700
16-19	500
20	600
21	450
22-23	250
24	240
25	550
26	600
➥Avengers app.	
27	300
28	500
➥X-Men app.	
29-31	260
32-34	250
35-40	165
41-43	110
44	85
45	325
➥1st Inhumans	
46	150
47	100
48	460
➥1st Silver Surfer	
49	350
50	400
51	150
52	300
➥1st Black Panther	
53	140
54	105
55	210
➥Thing vs. Surfer	
56	100
57	115
58	90
59	60
60	65
61	70
62-63	60
64	50
65	55
66	115
➥1st Warlock	
67	105
68-69	60
70	55
71	45
72	100
➥Silver Surfer app.	
73	80
74	85
75	55
76	45
77	50
78	35
79	50
80-85	40
86	50
87	40
88-89	35
90-93	30
94	40
95-96	30
97-98	25
99	30
100	70
101-105	30
106	22
107	30
108	22
109-111	20
112	175
➥Thing vs. Hulk	
113	25
114	27
115	25
116	65
➥52 pages	
117-120	15
121	30
➥Galactus app.	
122	45
123	27
124-125	20
126	30
127	35
128	30
129	25
130-132	15
133-145	12
146	10
147	15
148-154	10
155	15
156-158	12
159-163	10
164	9
165	7
166	10
167	15
168-169	10
169/30¢	20
170	10
170/30¢	20
171	6
171/30¢	20
172	6
172/30¢	20
173	6
173/30¢	20
174-183	6
183/35¢	15
184	6
184/35¢	15
185	5
185/35¢	15
186	5
186/35¢	15
187	5
187/35¢	15
188-200	5
➥Byrne script/art begins	
201-239	4
240-248	3
249	4
250	5
251	4
252-255	3
256	4
257-259	3
260	5
261	4
262-268	3
269	4
270	3
271	4
272	5
273-286	3
287-295	2
296	3
297-299	2
300	3
301-318	2
319	3
320-346	2
347-350	3
351-357	2
358	3
359-370	2
371	3
372-374	1
375	3
376-378	1
379-380	2
381	3
382	2
383-387	1
387/Variant	3
388-394	2
394/CS	3
395-398	2
398/Variant	3
399	2
399/Variant	3
400	4
401-415	2
416	4
500	45
500/CS	4
501	100
502	5
503-506	3
507	35
508	50
509-510	40
512-513	3
514-516	2
517-526	3
527	7
➥Straczynski starts	
527/Variant	4
527/DirCut	5
527/Conv	7
528-535	3
536	10
537	7
538-541	3
Ann 1	900
Ann 2	500
Ann 3	175
Ann 4	90
Ann 5	60
Ann 6	40
Ann 7-8	18
Ann 9	10
Ann 10-11	8
Ann 12-14	5
Ann 15-27	3
Special 1	2
Ashcan 1	1

Fantastic Four
MARVEL, 1998

1	3
1/A	4
2-5	3
6-24	2
25	3
26-34	2
35	3
36-49	2
50-51	4
52	2
53	3
54	4
55-59	2
60	1
61-70	2
Ann 1998	5
Ann 1999	4
Ann 2001	3

Fantasy Masterpieces
MARVEL, 1966

1	75
2	35
3	30
4-8	18
9	30
➥Torch origin	
10	10
11	15

Fear
MARVEL, 1970

1	95
2	30
3-4	15
5	20
6-9	15
10	35
➥Man-Thing starts	
11	18
12	12
13-14	9
15-17	12
18	9
19	25
➥1st Howard Duck	
20	20
➥Morbius begins	
21	9
22	7
23	8
24	12
➥Blade app.	
25	8
26-29	7
30	12
31	7

Felix the Cat
DELL, 1948

1	315
2	145
3	100
4-5	85
6-10	70
11-20	60
21-30	85
31	45
32-33	75
34-35	45
36	75
37	225
38-40	75
41	60
42-51	55
52-61	48
Ann 1	200
Ann 2	165

Fightin' 5
CHARLTON, 1964

28	20
29-30	10
31-39	9
40	18
➥1st Peacemaker	
41	10
42-49	3

Haspel's Passing Grade

Weathering the weather

Certified Guaranty Company President and Primary Grader Mark Haspel spoke with ***CBG*** about how collectors contend with weather.

After all, the company's corporate headquarters are in Sarasota, Fla., on the west side of the peninsula; storms tend to hit the east side, but in mid-August, a tropical storm hit the Keys and then moved onto the west coast before crossing slowly to the northeast.

Is this sort of thing a problem for CGC?

Haspel told ***CBG*** that tropical storm Fay had pretty much passed the company by. In any case, he commented, "The building we're in was built less than three years ago. Because of 1992's Hurricane Andrew, the second-most-destructive hurricane in U.S. history, an entire community was wiped out. After that, the building codes were changed to reflect what was necessary to stand up to storms. The standards under which our building was constructed were that it had to hold up to far more."

In addition to general improvements in construction, the CGC facility has a storage capacity designed for security. "Our comics are stored in something resembling a big bank vault. Its walls are not simple drywall; it's like a bunker. We joke that we'll ask, if a big storm hits, whether we can just stay in the vault. In any case, that's where all the submissions are stored — so we have them well taken care of.

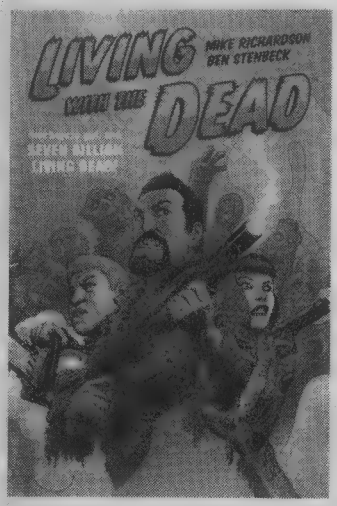
"Finally, of course, there's our own insurance policy. While the comics are on our premises, they're covered by our insurance — which is why we have our tier system of grading: We don't want to have a $4,000 book sitting here for seven weeks; we want it in, graded, and out as soon as possible."

Some collectors remember the Greg Manning auction in which, in the day following the auction, surface water from higher ground flooded the site.

Haspel commented, "Bill Hughes discovered that, though many items were damaged, our certified comics had survived the event. They had to be resubmitted, because of damage to the exterior casings, but the comics themselves were undamaged by the event."

Despite that occurrence, keep in mind that CGC does not warrant its containers against the effects of exposure to water. Careful handling and proper storage are *always* necessary.

So when was the last time you ordered comics storage bags? Are *your* comics protected?



Living with the Dead

Dark Horse

$9.95, color, 88 pgs., available now

Writer: Mike Richardson

Artist: Ben Stenbeck

reviewed by **Oliver Chin**

★★½

Zombies are "in" again. Straw and Whip would agree, since they've escaped the virus that has transformed most folks into living dead. So far, they've worn modified hockey masks without blowing their cover. But can their dumb luck and friendship survive, when they save pretty Betty, who proves equally adept at bludgeoning the brain-eating hordes?

Left for dead in a pique of jealousy, Straw tracks down his compadre, who preps a special dinner for the lovely gal. When push comes to shove (and zombies come calling), will a buddy choose chivalry and altruism to preserve the last babe on Earth and lose eternal brotherhood?

In this three-issue series, Dark Horse Publisher Mike Richardson catches the tail of the cheeky horror trend and mashes up *Three's Company* with *Shaun of the Dead*. Initially, the results are mildly amusing, but, as the trio racks up the body count with guns and other handy blunt objects, readers will realize they've seen and even played this game before.

www.darkhorse.com
ISBN-13: 978-1-59307-906-2

UNSLABBED Near Mint

Fightin' Army
CHARLTON, 1956
16. 24
17-20. 18
21-30. 15
31-40. 12
41-50. 10
51-75. 8
76. 10
➥Willy Schultz
77-100. 6
101-120. 5
121-172. 4

Firestorm
DC, 1978
1. 8
2. 2
3. 3
4-5. 2

Firestorm Nuclear Man
DC, 1987
65-94. 1
30-31. 3
95-96. 1
32. 3
97-99. 1
100. 3
Ann 5. 1

1st Issue Special
DC, 1975
1. 7
2. 5
3-5. 4
7. 5
8. 15
➥Warlord
9-12. 4
13. 5

Flaming Carrot Comics
AARDVARK-VANAHEIM, 1984
1. 26
2. 15
3. 12
4. 10
5-6. 8
7. 7
8-9. 5
10-12. 4
13-15. 3
15/A-16. 4
17-24. 3
25. 4
26-30/A. 3
32. 4
31. 3
Ann 1. 5

Flash
DC, 1959
105. 6500
106. 2000
107. 1000
108. 850
109. 650
110. 1500
➥1st Kid Flash
111. 450
112. 600
➥1st Elong. Man
113. 550
114. 275
115. 350
116. 250
117. 300
118-120. . . . 250
121-122. . . . 200
123. 1500
➥1st Earth-2
124-128. . . . 150
129. 325
➥GA Flash app.
130. 150

UNSLABBED Near Mint

131-136. . . . 125
137. 475
➥GA Flash app.
138-140. . . . 125
141-142. . . . 150
143. 125
144-150. . . . 100
151. 80
152-153. . . . 65
154-158. . . . 60
159. 75
160. 90
➥Giant-size
161-164. . . . 50
165. 70
166-167. . . . 50
168. 95
169. 70
➥Origin of Flash
170-174. . . . 50
175. 175
➥Race w/Superman
176-179. . . . 40
180. 50
181-183. . . . 35
184. 50
185-186. . . . 35
187. 65
188-191. . . . 35
192-193. . . . 25
194. 40
195. 25
196. 40
197-200. . . . 25
201-202. . . . 20
203. 25
204. 20
205. 35
206. 20
207-212. . . . 17
213. 25
214. 40
215. 35
216-219. . . . 17
220-228. . . . 15
229. 30
230-231. . . . 15
232. 30
➥100-page issue
233-237. . . . 10
238-245. . . . 7
246. 12
247-262. . . . 7
263-273. . . . 4
274. 5
275. 7
276-288. . . . 4
289. 5
290-299. . . . 3
300. 5
301-304. . . . 3
305-306. . . . 4
307-349. . . . 3
350. 7
Ann 1. 400

Flash
DC, 1987
0. 4
1. 5
2-20. 3
21-49. 2
50. 3
51-78. 2
79. 3
80. 2
80/Variant 3
81-90. 2
91. 4
92. 8
➥1st Impulse
93. 5
94-95. 3
96-99. 2
100. 3
100/Variant . . . 4
101-149. 2
150. 3
151-187. 2
188. 3
189-199. 2
200. 4

UNSLABBED Near Mint

201-205. 2
206-207. 6
208. 5
209. 4
210. 3
210/2nd. 2
211. 4
212-213. 2
214-217. 5
➥Identity Crisis ties
218. 4
219. 9
➥Inf. Crisis tie
220. 6
221. 5
222-223. 4
224-227. 3
1000000. 3
Ann 1. 5
Ann 2-4. 2
Ann 5-9. 3
Ann 10-11. . . . 4
Ann 12. 3
Ann 13. 4
GS 1-2. 5
Special 1. 4
TV 1. 4

Flash Comics
DC, 1940
1. 70000
➥1st Flash, Hawkman
2. 8000
3. 5500
4. 4500
5. 3500
6. 5000
7. 4500
8. 3000
9-10. 3250
11-20. 2000
21-24. 1600
25-40. 1000
41-50. 800
51-61. 600
62. 1000
➥Kubert Hawkman
63-69. 600
70-85. 550
86. 2250
➥1st Black Canary
87. 875
88-91. 900
92. 3000
➥1st solo Bl. Canary
93. 700
94-99. 1000
100-103. . . 2500
➥Scarce
104. 7000
➥Flash origin recap

UNSLABBED Near Mint

Fly Man
ARCHIE, 1965
32. 32
33-34. 20
35-39. 16

Freddy vs. Jason vs. Ash
DC, 2007
1. 12
2. 6
3-4. 4

Freedom Fighters
DC, 1976
1. 12
2-3. 5
4-15. 4

Frontline Combat
E.C., 1951
1. 535
2. 340
3. 250
4-5. 200
6-10. 150
11-15. 120

Funny Stuff
DC, 1944
1. 550
2. 275
3-4. 150
5. 140
6-10. 100
11-20. 80
21. 60
22. 100
23-30. 60
31-40. 40
41-50. 32
51-59. 26
60-70. 20
71-79. 16

Fury of Firestorm
DC, 1982
1. 6
2-10. 2
11-61. 1
61/A. 10
62-64. 1
Ann 1-4. 2

George of the Jungle
GOLD KEY, 1969
1. 35
2. 24

UNSLABBED Near Mint

Ghost Rider
MARVEL, 1973
1. 130
2. 37
3-4. 25
5. 23
6-14. 15
15-16. 12
17-19. 10
17-19/30¢. . . 20
20. 10
21-23. 7
24-26. 8
24-26/35¢. . . 15
27-30. 7
31-49. 6
50. 12
51-68. 5
69-80. 4
81. 10

Ghost Rider
MARVEL, 1990
-1. 2
1. 4
2-6. 3
7-14. 2
15. 5
16-27. 2
28. 3
29-30. 2
31. 3
32-49. 2
50. 3
50/Variant 4
51-60. 2
61. 3
62-92. 2
93. 3
Ann 1. 4
Ann 2. 3

Ghosts
DC, 1971
1. 100
2. 35
3-5. 17
6-10. 12
11-20. 10
21-30. 6
31-39. 5
40. 6
41-50. 5
51-70. 4
71-112. 3

Giant-Size Avengers
MARVEL, 1974
1. 30
2. 25
3-4. 20
5. 15

UNSLABBED Near Mint

... Captain America
MARVEL
1. 20

... Captain Marvel
MARVEL
1. 16

... Chillers
MARVEL, 1974
1. 25
➥1st Lilith

... Chillers
MARVEL, 1975
1. 20
2-3. 15

... Conan
MARVEL, 1974
1. 16
2. 10
3. 7
4-5. 6

... Creatures
MARVEL, 1974
1. 25

... Daredevil
MARVEL, 1975
1. 15

... Defenders
MARVEL, 1974
1. 20
2-3. 10
4-5. 7

... Doc Savage
MARVEL, 1975
1. 10

... Doctor Strange
MARVEL, 1975
1. 15

... Dracula
MARVEL, 1974
2. 22
➥was GS Chillers
3-4. 15
5. 20
➥1st Marvel Byrne

... Fantastic Four
MARVEL, 1974
1. 20
2. 12
3. 10

RETROVIEW

All-Star Squadron #13 ★★½

"One Day, During the War ..."

The All-Stars elect Liberty Belle as their leader and then engage in various solo activities.

Serving as an interlude between the events of the previous three-issue arc and the upcoming crossover with *Justice League of America*, this issue is a nice breather.

In addition to allowing Roy Thomas and Adrian Gonzales, whose pencils appear different under the inking of guest inker Mike DeCarlo, the chance to show solo action with each All-Star, readers are reminded of all the other heroes eligible for membership on the team. Here's betting there's recruitment coming.

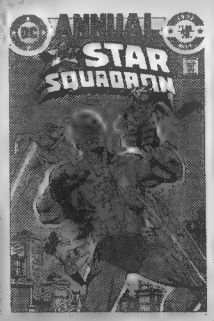
DC
Sep 1982 • 25 pp.
Writer: Roy Thomas
Pencils: Adrian Gonzales
Inks: Mike DeCarlo
Cover: Joe Kubert

©DC

Best CGC copy: 9.8

Then 60¢ NOW $1

All-Star Squadron Ann. #1 ★★★



"The Three Faces of Evil!"

The origins of The Atom, Wildcat, and The Guardian share a common element.

Roy Thomas pulls out all the retcon stops (and even recycles a plot from *Giant-Size Avengers* #1) with this first *All-Star Squadron Annual.*

In addition to a splash-page tribute to a cover of *Comics Cavalcade*, the tying together of a trio of heroic origins is inspired, to say the least. It's also a good set-up for the later revival of DC's *Secret Origins* series, right down to the use of the logo as a story title.

It's a treat to see Wildcat in action once again. He may only be a brawler, but he's still an all-around hero.

DC
ca. 1982 • 37 pp.
Writer: Roy Thomas
Pencils: Adrian Gonzales
Inks: Jerry Ordway
Cover: Ordway

Best CGC copy! **9.8**

Then $1 NOW $2

UNSLABBED Near Mint

4. 12
5-6 10

... Hulk
MARVEL, 1975
1. 23

... Hulk
MARVEL, 2006
1. 8

... Invaders
MARVEL, 1975
1. 15
➥G.A. Subby origin

... Iron Man
MARVEL, 1975
1. 17

... Kid Colt
MARVEL, 1975
1. 27
2-3 20

... Man-Thing
MARVEL, 1974
1. 15
2. 9
3. 12
4. 10
5. 12

... Marvel Triple Action
MARVEL, 1975
1. 15
2. 12

... Master of Kung Fu
MARVEL, 1974
1. 17
2. 12
3-4 10

... Power Man
MARVEL, 1975
1. 20

... Spider-Man
MARVEL, 1974
1. 35
2-3 12
4. 45
➥Punisher app.
5. 12
6. 15

... Super-Heroes
MARVEL, 1974
1. 25

UNSLABBED Near Mint

... Super-Stars
MARVEL, 1974
1. 20

... Super-Villain Team-Up
MARVEL, 1975
1. 17
2. 10

... Thor
MARVEL, 1975
1. 20

... Werewolf By Night
MARVEL, 1974
2. 20
3-5 15

... Wolverine
MARVEL, 2006
1. 5

... X-Men
MARVEL, 1975
1. 800
➥1st new X-Men
2. 80
3-4 5

G.I. Combat
DC, 1957
44. 500
45. 300
46. 250
47. 225
48-50 100
51-54 85
55. 125
56-60 85
61-66 70
67. 125
➥1st Tank Killer
68. 400
69-86 70
87. 300
➥1st Haunted Tank
88-100 55
101-110 45
111-113 38
114. 75
➥Haunted Tank origin
115-120 28
121-140 22
141-145 8
146-150 10
151-160 8
161-180 7
181-200 5
201-250 4
251-288 3

UNSLABBED Near Mint

G.I. Joe, A Real American Hero
MARVEL, 1982
1. 14
2. 8
3-9 4
10. 6
11-13 4
14. 5
15-18 4
19. 6
20. 4
21. 15
➥Silent issue
22-55 4
56. 5
57. 3
58. 4
59-151 3
152-154 7
155. 16
➥Low circulation
YB 1 3
YB 2-4 2
Special 1 20

Godzilla
MARVEL, 1977
1. 12
1/35¢ 15
2. 6
2/35¢ 15
3. 5
3/35¢ 15
4-5 5
6-10 4
11-24 3

Gomer Pyle
GOLD KEY, 1966
1. 40
2-3 25

Gorgo
CHARLTON, 1961
1. 200
2-3 100
4. 75
5. 50
6-10 40
11-16 30
17-23 20

Great Comics
GREAT COMICS, 1941
1. 500
2. 285
3. 660
➥Hitler story

UNSLABBED Near Mint

Green Arrow
DC, 1988
0. 3
1. 4
2-20 2
21. 3
22-49 2
50. 3
51-74 2
75. 3
76-95 2
96-99 3
100. 7
101. 18
➥Death of O. Queen
102-124 2
125. 4
126-136 3
137. 4
1000000. 3
Ann 1-7 4

Green Arrow
DC, 2001
1-2 6
3-42 3
43. 7
➥Speedy HIV
44. 4
45-49 3
50. 4
51-75 3

Green Lama
SPARK, 1944
1. 750
2. 475
3. 340
4-5 240
6-8 180

Green Lantern
DC, 1941
1. 37500
➥Grn Lantern origin
2. 7500
3. 5500
4. 4000
5. 2750
6. 2250
7-10 2000
11-20 1500
21-30 1250
31-34 1000
35-38 1250

Green Lantern
DC, 1960
1. 4500
➥1st Guardians
2. 1000

UNSLABBED Near Mint

3. 600
4-5 450
6. 400
7-10 300
11-12 200
13. 250
14-16 175
17-20 150
21-27 125
28-30 100
31-39 75
40. 350
➥GA Lantern app.
41-49 75
50-51 60
52. 80
53-58 55
59. 125
➥1st Guy Gardner
60-75 50
76. 375
➥Green Arrow starts
77-78 75
79-84 60
85. 50
86. 60
➥Drug issue
87. 50
88. 30
89. 45
90-92 10
93-99 9
100. 10
101. 9
102-111 4
112. 8
113-115 3
116. 8
117-121 3
122. 4
123. 6
124-130 3
131-135 2
136-139 3
140. 2
141. 5
➥1st Omega Men
142-144 3
145-149 2
150. 5

UNSLABBED Near Mint

151-173 2
174. 3
175-178 2
179. 3
180-193 2
194. 3
195. 4
196-205 2
Special 1-2 3

Green Lantern
DC, 1990
0. 4
1. 7
2. 3
3-26 2
27-45 1
46. 4
47. 2
48-50 5
51. 3
52-80 2
81. 3
81/Variant 4
82-99 2
100/A 5
100/Autographed 4
100/B 3
101-149 2
150. 4
151-174 2
175. 4
176. 8
177. 4
178-181 2
1000000. 3
Ann 1-9 4
Ann 1963 6
GS 1-2 5
GS 3. 6
3D 1 5
3D 1/Ltd. 17

Green Lantern
DC, 2005
1. 6
2. 4

UNSLABBED Near Mint

3-24 3
25. 5
26-27 3

Grendel
COMICO, 1983
1. 45
2. 35
3. 26

Grendel
COMICO, 1986
1. 5
2-5 4
6-15 3
16. 4
17-32 3
33. 4
34-39 3
40. 4

Harbinger
VALIANT, 1992
0. 6
0/Pink. 65
1. 30
2-3 8
4. 11
5. 10
6. 9
7. 7
8-10 4
11. 2
12-28 1
29. 2
30-34 1
35. 2
36-38 1
39. 3
40. 4
41. 5

Harvey
MARVEL, 1970
1. 50
2. 18
3. 8
4-6 6

UNSLABBED Near Mint

Haunt of Fear
E.C., 1950
1. 2750
2-3 1000
4. 750
5. 550
6. 425
7-9 400
10. 375
11-13 300
14. 450
15-18 300
19. 375
20. 300
21-28 250

Haunt of Horror
MARVEL, 1974
1. 8
2. 6
3-5 5

Hawkman
DC, 1964
1. 475
2. 200
3. 75
4. 200
➥1st Zatanna
5-9 65
10-12 50
13-15 40
16-19 36
20-27 32

Hellboy
DARK HORSE
Almost Colossus 1-2 3
Box of Evil 1-2 . . . 3
Christmas Spec. 1 . 4
Conqueror Worm 1-4 3
Corpse ... Iron 1-2 . 4
Makoma 1-2 3
Seed of Destruct. 1-4 5
Island 1-2 3
Third Wish 1-2 . . . 3
Wake the Devil 1-5 4
Weird Tales 1-3 . . . 3
Wolves St. Aug. 1 . 5

UNSLABBED Near Mint

Herbie
ACG, 1964
1. 95
2. 60
3-5 48
6-7 40
8. 50
9-10 38
11-23 30

House of Mystery
DC, 1951
1. 2000
2. 850
3. 600
4-5 450
6-10 350
11-15 300
16-25 220
26-35 170
36-50 140
51-61 95
62. 70
63. 85
64. 70
65. 85
66-69 70
70. 85
71-75 65
76. 85
77-79 65
80-83 54
84-85 85
86-99 54
100. 65
101-116 45
117-119 35
120. 45
121-130 28
131-142 22
143. 175
➥J'onn J'onzz starts
144. 75
145-155 50
156. 75
➥1st Robby Reed
157-159 50
160. 90
➥1st S.A. Plastic Man

Fightin' House $

Original Art

British and Australian reprints of American comic strips

In many cases, American comic strips, especially classic ones, are more popular overseas than in their country of origin. As a result, many American strips that were never reprinted in the United States appear in comics and books overseas.

The complete Alex Raymond *Flash Gordon* was available in Portuguese and other languages years before we were able to buy it in an American edition. While that is useful for strip collectors who are multilingual, there were also English editions produced for the British and Australian markets. These were produced following World War II, with such titles as *The Phantom* continuing to the present day.

Some of these strip reprints are done in a traditional comic-book format; others are small paperbacks with a few in larger formats. *The Phantom* is the most popular, especially in Australian editions.

L. Miller and Company in London produced a number of squarebound magazine-size reprint books of *Mandrake* and Dan Barry's *Flash Gordon. Tarzan*, including sequences by Rex Maxon and John Celardo, had a long run in England..

Other strip reprint books I own include *Rip Kirby*, Mel Graff's *Secret Agent X-9, Rusty Riley, Twin Earths, Buffalo Bill*, and *Casey Ruggles.*

I bought many of my issues from comic-book stores in the Midwest, where the owners were fans and worked hard to find copies for resale. As such, you can find these sometimes in back-issue bins at larger shows.

Today, with the Internet, you can also obtain them from back-issue dealers in England and Down Under.

— George Hagenauer

New Avengers: Illuminati
Marvel

$14.99, color, pgs., available now

Writers: Brian Michael Bendis, Brian Reed; Artist: Jim Cheung reviewed by **Kurt A. Krug** ★

The idea of a secret cabal of good guys — Iron Man, Mr. Fantastic, Professor X, Doctor Strange, Namor, and Black Bolt — is cool. However, the execution is wrong. Per this retcon job, they've been meeting covertly since "The Kree-Skrull War," contradicting established continuity. Can you see their approving of Professor X leaving Magneto in charge of The X-Men? Not likely.

It would've been better continuity-wise, if they'd formed this group after the Onslaught saga where the heroes "died," so they could implement contingency plans if that happened again. Note that that storyline isn't addressed, while *Secret Wars* and *The Infinity Gauntlet* are. Everyone is so out of character and the continuity is blatantly contradicted that it's painful to read.

The final chapter leads into *Secret Invasion* and is actually a good one, as Iron Man gathers everyone to discuss Skrulls. Like Fox Mulder of *X-Files*, they trust no one. The last page is evidence of that, as they go their separate ways, leaving the reader to feel sorry for Iron Man (something that's been hard to do lately).

Reprints *New Avengers: Illuminati* #1-5.

www.marvel.com

UNSLABBED Near Mint

House of Mystery
CONTINUED
161. 35
162-173. 32
174. 50
175. 45
176-177. 24
178. 45
➥N. Adams art
179. 60
➥1st Wrightson art
180-181. 25
182. 18
183. 25
184. 18
185. 30
186. 75
➥Wrightson art
187. 20
188. 30
189-190. 20
191. 25
192. 20
193. 25
194. 30
195. 45
➥Wrightson swamp man
196-201. 20
202-203. 14
204. 20
205-206. 12
207. 40
➥Wrightson art
208. 12
209-213. 10
214-220. 6
221. 12
222-223. 6
224. 35
225-226. 18
227. 27
228-229. 18
230-250. 5
251-259. 4
260-321. 3

House of Secrets
DC, 1956
1. 1500
2. 550
3. 450
4. 350
5-7. 200
8. 230
9-12. 200
13-15. 125
16-20. 110
21. 85
22. 80
23. 100
➥1st Mark Merlin
24-30. 80
31-50. 65
51-60. 52
61. 125
➥1st Eclipso
62. 60
63-65. 50
66. 65
➥Eclipso cover
67. 40
68-79. 36
80. 45
81. 55
➥1st Abel
82-84. 20
85. 32
86. 20
87. 45
➥Wrightson art
88-91. 40
92. 450
➥1st Swamp Thing
93-99. 25
100. 27
101-112. 18
113-141. 10
142-154. 7

UNSLABBED Near Mint

Howard the Duck
MARVEL, 1976
1. 15
2. 5
3. 4
3/30¢. 20
4. 2
4/30¢. 20
5-11. 2
12. 7
13. 5
13/35¢. 15
14-17. 2
14-17/35¢. . . . 15
18-32. 2
33. 3
Ann 1. 4

Hulk
MARVEL, 1978
➥Magazine
10-21. 7
22-27. 5

Hulk
MARVEL, 1999
1. 4
1/A. 5
1/Gold. 4
2-11. 3

Hulk
MARVEL, 2008
1. 6
2. 4
3. 3

Human Torch
MARVEL, 1940
1. 32000
2. 7400
3. 4800
4. 3400
5. 4650
6-7. 2100
8. 3400
9. 2100
10. 2750
11-15. 1850
16-20. 1250
21-30. 1025
31-38. 850

Incredible Hulk
MARVEL, 1962
-1. 2
1. 13000
➥1st Hulk
2. 3500
3. 2000
4-5. 1750
6. 2250
102. 150
103. 100
104. 75
105. 70
106-112. 50
113-115. 40
116-121. 35
122. 55
➥Thing vs. Hulk
123-125. 30
126-130. 25
131. 30
132. 25
133. 20
134-136. 16
➥Harlan Ellison
➥1st Doc Samson
137-151. 20
152. 25
153-160. 20
161. 30
162. 55
➥1st Wendigo
163-171. 15
172. 25
➥X-Men app.
173-176. 15
177-178. 17

RetroView
'1 IN A TWELVE-ISSUE LIMITED SERIES' SQUADRON SUPREME

MARVEL COMICS

Reviewed by Kurt Anthony Krug

Writer Roy Thomas created The Squadron Supreme as a nod and a wink to DC's Justice League of America when they made their debut in Marvel's *Avengers* Vol. 1 #85. Several characters were heroic counterparts to The Squadron Sinister, a group of villains also created by Thomas. Their next appearance was in the classic *Avengers* tale "The Serpent Crown."

Their next major appearance was in *The Defenders*, where The Squadron joined forces with The Defenders, The Vision, and The Scarlet Witch to battle The Overmind, who had mentally enslaved the Squadron's Earth. Upon his defeat, the Squadron's Earth was in shambles, leaving them to pick up the pieces, leading into the 1985 maxi-series written by the late Mark Gruenwald.

Squadron Supreme ™ Marvel

COST TO OWN THE ORIGINALS IN NM: $31

UNSLABBED Near Mint

179. 16
180. 180
➥Wolverine cameo
181. 750
➥1st Wolverine story
181/Ace. 5
182. 100
➥2nd Wolverine
183. 12
184-190. 10
191-198. 8
198/30¢. 20
199. 8
199/30¢. 20
200. 11
200/30¢. 30
201. 7
201/30¢. 20
202. 7
202/30¢. 20
203-212. 7
212/35¢. 15
213. 7
213/35¢. 15
214. 7
214/35¢. 15
215. 7
215/35¢. 15
216. 7
216/35¢. 15
217-218. 7
219-240. 5
241-249. 4
250. 7
251-285. 3
286. 4
287-295. 3
296. 5
297. 4
298-299. 3
300. 4
301-319. 3
320-323. 2
324. 5
325. 3
326. 4
327-328. 3
329. 2
➥1st McFarlane
330-334. 5
335. 2
336-339. 3
340. 14
➥vs. Wolverine
341. 4
342-349. 2
350. 5
➥1st Dale Keown
351-371. 2
372. 3
373-376. 2
377-378. 3

UNSLABBED Near Mint

379-384. 2
385. 4
386. 3
387-391. 2
392. 3
393. 4
394. 3
395-399. 2
400. 3
401-418. 2
418/Variant. . . 3
419-425. 2
425/Variant. . . 4
426-448. 2
449. 8
450. 5
451-474. 2
Ann 1. 115
Ann 2. 40
Ann 3-4. 25
Ann 5. 9
Ann 6. 7
Ann 7. 9
Ann 8. 5
Ann 9. 3
Ann 10. 4
Ann 11-19. . . . 3
Ann 20. 4
Ann '97-'98. . . 3
Ashcan 1. 1

Incredible Hulk
MARVEL, 1999
➥Cont'd from Hulk
12-20. 3
21-24. 2
25. 3
26-33. 2
34. 13
➥Bruce Jones starts
35. 6
36-38. 5
39-41. 4
42-46. 3
47-49. 2
50. 5
51. 4
52-54. 3
55-63. 2
64. 3
65-66. 2
67-72. 3
73-74. 2
75-76. 4
77-82. 3
83. 5
83/2nd. 4
84. 3
84/2nd. 4
85-91. 3
92. 25

UNSLABBED Near Mint

93-99. 3
100/Both. 4
101-112. 3
Ann 1999. 5
Ann 2000. 4
Ann 2001. 3

Iron Fist
MARVEL, 1975
1. 35
2. 12
3. 10
4. 8
4/30¢. 20
5. 8
5/30¢. 20
6. 8
6/30¢. 20
7-13. 8
13/35¢. 10
14. 80
➥1st Sabretooth
14/35¢. 150
15. 27
➥X-Men app.
15/35¢. 75

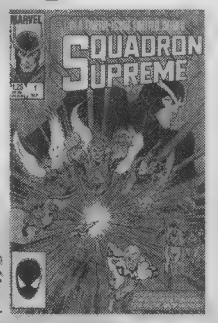
Ironjaw
ATLAS-SEABOARD, 1975
1. 9
2-3. 6
4. 8

Iron Man
MARVEL, 1968
1. 365
2. 75
3-4. 60
5. 55
6-7. 50
8. 40
9. 90
10. 42
11-12. 35
13-17. 27
18-20. 25
21-30. 20
31-40. 15
41-42. 12
43. 35
➥1st Guardsman
44. 12
45-46. 15
47. 35
➥Barry Smith art
48-50. 12
51. 17
52-53. 10
54. 16
55. 110
➥1st Thanos
56-67. 15

UNSLABBED Near Mint

66-97. 10
85-89/30¢. . . . 20
98-99. 8
99/35¢. 15
100. 12
100/35¢. 18
101. 7
101/35¢. 12
102. 7
102/35¢. 12
103. 7
103/35¢. 12
➥Alcoholism issue
104-129. 7
130-149. 5
150. 7
151-153. 5
154. 7
155-159. 5
160. 7
161-170. 5
171-181. 3
182. 4
183-185. 3
186. 4
187-191. 3
192. 4
193-200. 3
201-224. 2
225-232/A. . . . 3
233-243. 2
244. 3
245-250. 2
251-257. 1
258-280. 2
281-282. 3
283-284. 2
285-287. 1
288. 3
289. 1
290. 4
291-299. 1
300. 3
300/Variant. . . 4
301-304. 1
305-310. 2
310/CS. 3
311-316. 2
317. 3
318-324. 2
325. 3
326-332. 2
Ann 1. 27
Ann 2. 20
Ann 3. 10
Ann 4. 4
Ann 5-10. 3
Ann 11-13. . . . 2
Ann 14-15. . . . 3
Ashcan 1. 2

Squadron Supreme #1 ★★★



© Marvel

Marvel
Sep 1985 • 44 pp.
Writer: Mark Gruenwald
Pencils: Bob Hall
Inks: John Beatty
Cover: Hall, Beatty

"The Utopia Principle"

The Squadron Supreme isn't just going to repair their world, they're going to turn it into a utopia. All the members agree with the Superman-esque Hyperion's idea, except Nighthawk and Amphibian.

Mark Gruenwald takes the "bargain-basement" JLA into directions DC would not, making its members into their own characters, not JLA knock-offs.

This mini-series set the stage for such major epics as *Watchmen*, *Marvels*, and *Kingdom Come*.

CGC copy 9.8 Then $1.25 NOW $2

UNSLABBED Near Mint

Iron Man
MARVEL, 1996
1-1/A . . . 3
2-11 . . . 2
12 . . . 4
13 . . . 3

Iron Man
MARVEL, 1998
1-1/A . . . 4
2 . . . 2
2/Variant . . . 3
3-12 . . . 2
13 . . . 3
13/Autographed 4
14-45 . . . 2
46 . . . 4
47-49 . . . 2
50 . . . 3
51-66 . . . 2
67-83 . . . 3
84 . . . 8
85 . . . 5
86-89 . . . 3
Ann '98-'00 . . . 4
Ann 2001 . . . 3

Iron Man & Sub-Mariner
MARVEL, 1968
1 . . . 100

I Spy
GOLD KEY, 1966
1 . . . 55
2 . . . 40
3-6 . . . 33

Jamboree Comics
ROUND, 1946
1 . . . 70
2-3 . . . 35

Jingle Jangle Comics
EASTERN COLOR, 1943
1 . . . 225
2 . . . 200
3 . . . 175
4 . . . 150
5-6 . . . 125
7-9 . . . 100
10-12 . . . 80
13-15 . . . 75
16-18 . . . 60
19-25 . . . 50
26-29 . . . 45
30-35 . . . 40
36-39 . . . 35
40-42 . . . 30

JLA
DC, 1997
1 . . . 6
2-6 . . . 4
7-15 . . . 3
16-40 . . . 2
41 . . . 3
42-49 . . . 2
50 . . . 4
51-74 . . . 2
75 . . . 4
76-99 . . . 2
100 . . . 4
101-108 . . . 3
➥Post ID Crisis
109-114 . . . 2
115 . . . 12
➥ID Crisis follow-up
116 . . . 5
117-125 . . . 3
1000000 . . . 2
Ann 1 . . . 6
Ann 2 . . . 5
Ann 3 . . . 4
GS 1-2 . . . 5
GS 3 . . . 6

JLA/ Avengers
MARVEL, 2003
1 . . . 7
3 . . . 6
3/2nd . . . 7

Joe Palooka
HARVEY, 1945
1 . . . 240
2 . . . 160
3-4 . . . 90
5 . . . 135
➥Simon/Kirby issue
6-7 . . . 95
8-10 . . . 75
11-14 . . . 55
15 . . . 75
➥Humphrey origin
16-20 . . . 55
21-30 . . . 44
31-44 . . . 38
45-51 . . . 32
52-60 . . . 28
61 . . . 26
62 . . . 42
63-80 . . . 26
81-115 . . . 24
116-118 . . . 34

John Carter, Warlord of Mars
MARVEL, 1977
1 . . . 8
1/35¢ . . . 15
2 . . . 4
2/35¢ . . . 8
3-5 . . . 3
3-5/35¢ . . . 8
6-28 . . . 3
Ann 1-3 . . . 2

Johnny Thunder
DC, 1973
1 . . . 12
2-3 . . . 8

Joker
DC, 1975
1 . . . 16
2 . . . 12
3-5 . . . 8
6-9 . . . 7

Jonah Hex
DC, 1977
1 . . . 28
2 . . . 10
3-5 . . . 7
6 . . . 6
7-8 . . . 7
9-10 . . . 5
11-20 . . . 4
21-92 . . . 3

Journey into Mystery
MARVEL, 1952
-1 . . . 2
1 . . . 3100
2 . . . 950
3-4 . . . 700
5 . . . 800
6-11 . . . 450
12-22 . . . 350
23-32 . . . 225
33 . . . 250
34-40 . . . 225
41-49 . . . 200
50 . . . 160
51-61 . . . 155
62 . . . 250
63-71 . . . 145
72 . . . 140
73 . . . 200
74-81 . . . 140
82 . . . 160
83 . . . 4500
➥1st Thor
83/Golden . . . 60
84 . . . 725
85 . . . 450
86 . . . 400
87 . . . 600
88 . . . 250
89 . . . 300
90 . . . 150
91-92 . . . 130
93 . . . 160
94-96 . . . 130
97 . . . 325
98 . . . 120
99 . . . 105
100 . . . 115
101 . . . 150
102-108 . . . 75
109 . . . 90
110-111 . . . 75
112 . . . 210
➥Thor vs. Hulk
113-114 . . . 75
115 . . . 90
116 . . . 75
117-125 . . . 70
503-521 . . . 2
Ann 1 . . . 150

Journey Into Mystery
MARVEL, 1972
1 . . . 17
2-3 . . . 7
4-5 . . . 6
6-19 . . . 5

JSA
DC, 1999
1 . . . 5
2-36 . . . 3
37 . . . 4
38-49 . . . 3
50 . . . 4
51-57 . . . 3
58 . . . 4
59-66 . . . 3
67 . . . 7
➥Identity Crisis tie
68 . . . 5
69-70 . . . 4
71 . . . 3
72 . . . 4
73 . . . 5
➥Inf. Crisis tie
74 . . . 4
➥Inf. Crisis tie
75-87 . . . 3
Ann 1 . . . 5

Judomaster
CHARLTON, 1966
89 . . . 12
90-98 . . . 9

Jungle Action
MARVEL, 1972
1 . . . 15
2-4 . . . 7
5 . . . 35
➥Black Panther
6 . . . 12
7 . . . 8
8 . . . 15
9 . . . 7
10-16 . . . 6
17-21 . . . 5
21/30¢ . . . 20
22 . . . 5
22/30¢ . . . 20
23-24 . . . 5

Jungle Comics
FICTION HOUSE, 1940
1 . . . 4000
2 . . . 1500
3-4 . . . 1250
5 . . . 1500
6 . . . 650
7 . . . 600
8-10 . . . 545
11-15 . . . 475
16-20 . . . 425
21-25 . . . 370
26-30 . . . 340
31-35 . . . 290
36-40 . . . 250
41-50 . . . 215
51-60 . . . 200
61-70 . . . 180
71-80 . . . 165
81-90 . . . 150
91-97 . . . 140
98 . . . 210
99-100 . . . 140
101-110 . . . 130
111-130 . . . 125
131-150 . . . 115
151-163 . . . 100

Jungle Jim
STANDARD, 1949
11 . . . 60
12-15 . . . 40
16-20 . . . 35

Jungle Jim
DELL, 1954
3 . . . 30
4-9 . . . 25
10-19 . . . 20

Justice
DC, 2005
1/Both . . . 5
2-12 . . . 4

Justice League
DC, 1987
1 . . . 6
2-3 . . . 3
3/Ltd. . . . 10
4 . . . 3
5-6 . . . 2
Ann 1 . . . 3

Justice League Adventures
DC, 2002
1 . . . 3
2-34 . . . 2

Justice League America
DC, 1989
0-50 . . . 2
51-68 . . . 1
69 . . . 3
70-99 . . . 2
100 . . . 3
100/Variant . . . 4
101-113 . . . 2
Ann 4-8 . . . 3
Ann 9 . . . 4
Ann 10 . . . 3
Special 1 . . . 2
Special 2 . . . 3
SP 1/Both . . . 2

Justice League of America
DC, 1960
1 . . . 5000
2 . . . 1250
3 . . . 1000
4 . . . 700
5 . . . 600
6-8 . . . 400
9 . . . 1000
➥JLA origin
10 . . . 400
11-15 . . . 250
16-20 . . . 225
21 . . . 350
➥Earth-2 visit
22 . . . 325
23-30 . . . 150
31 . . . 100
32-33 . . . 90
34-36 . . . 75
➥Supes vs. Cap. Mrv.
37-39 . . . 125
40-41 . . . 75
42-45 . . . 60
➥1st SA Sandman
46 . . . 110
➥JSA app.
47 . . . 95
48 . . . 140
➥Giant issue
49-52 . . . 60
53-54 . . . 55
55 . . . 115
➥JSA team-up
56 . . . 100
➥JSA team-up
57-62 . . . 55
63-66 . . . 45
67 . . . 60
➥Giant
68 . . . 50
69-72 . . . 45
➥Giant
73-81 . . . 35
82 . . . 45
➥G.A. Batman app.
83-84 . . . 30
85 . . . 40
➥Giant
86-90 . . . 25
91 . . . 35
92 . . . 32
93 . . . 25
➥Giant
94 . . . 60
➥Sandman origin
95-99 . . . 20
100 . . . 65
101-106 . . . 20
107-108 . . . 25
109 . . . 20
110-116 . . . 25

Original Art

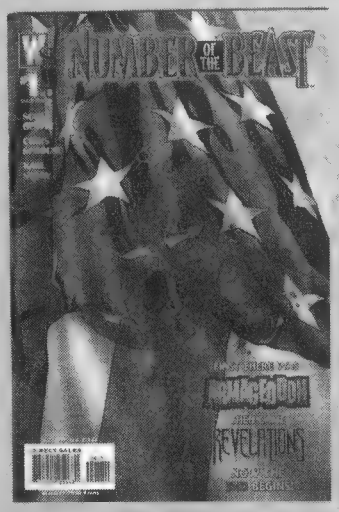
Cheap Wayne Boring art

Auction records of the past few years show the high prices paid for Wayne Boring art. His *Superman* Sunday pages range in the $3,000-$6,000 range for the 1940s, with even the 1960s nearing $1,500. Later, small Superman comic book art fetches $500, and large pages are almost nonexistent. Even the Superman paintings he did in retirement are fetching more than $1,000 (with non-Superman SF or Western pieces hitting $500). A *Superman* daily without Superman but with a later added Superman sketch fetches $250+.

And then there is *Davy Jones*. In 1968, Boring began drawing the *Davy Jones* daily strip. *Davy Jones* had one of the stranger lineages in comic strips. It began as *Joe Jinks*, a family series about a man who becomes the manager of prizefighter Dynamite Dunn. In the 1940s, another boxer, Curly Kayoe, took over the strip, as it became a rival of *Joe Palooka* with scripts and inks by Sam Leff. In the late 1950s, Leff jettisoned Curly, and Davy Jones took over, as the strip moved from boxing to deep-sea scuba adventure. After passing on tryout samples by Joe Kubert, Leff hired Alden McWilliams to draw the strip until McWilliams left to draw *Dateline Danger*. At that point, the art assignment went to Boring until the strip ended in 1971.

Under Boring, Davy looked a lot like Superman, and there were cameos by Greek Gods straight out of *Action Comics*. Unlike his Superman work, Boring's *Davy Jones* dailies currently range between $25 and $35, with an occasional strip hitting $75 (which is less than his obscure editorial cartoons), making them the last great bargain for art by classic Silver Age artists.

*— **George Hagenauer** reports on the original art market for **CBG**. Write him at **yellodkd@merr.com**.*



Number of the Beast #1
DC/WildStorm

$2.99, color, 32 pgs., available now
Writer: Scott Beatty
Artist: Chris Sprouse
reviewed by **S.A. Bennett**
★★★

In a previously unseen corner of the WildStorm universe, we're introduced to a team of Silver Age seeming super-heroes known as The Paladins who fight crime the old-fashioned way. It's the kind of place where there are still newsboys on street corners who yell, "Extra!" announcing the heroes' latest victories. Everything is swell until people start disappearing and someone we've seen before arrives to announce that the end of the world is nigh.

Even if you haven't read such WildStorm "events" as "Armageddon" and "Revelations," it's not hard to see where this miniseries is going, but it's doing a fine job playing with the clichés and tropes of the genre. I'm tempted to give most of the credit to the always-wonderful art of Chris Sprouse, who does a skillful job orchestrating the action and breathes life into what easily could have been just another generic super-group. But, then, it's writer Chris Beatty who's given us my favorite new character: Neandra, feminist cave girl, who deserves a title of her own.

www.dccomics.com

UNSLABBED Near Mint

Justice League of America
CONTINUED
117-125 15
126-136 10
137 20
138-150 7
151-165 5
166-167 12
168 25
➥Mindwipe story
169-199 5
200 7
201-217 3
218 4
219 3
220 4
221-226 3
227 4
228-260 3
261 4
Ann 1 5
Ann 2-3 4

Kamandi Last Boy on Earth
DC, 1972
1 20
2 15
3 10
4-10 8
11-19 7
20-38 6
39-40 5
41-54 4
55-58 3
59 4

Karate Kid
DC, 1976
1 12
2-3 7
4-15 5

Kick Ass
MARVEL, 2008
1 8
2 4

Kid Colt Outlaw
MARVEL, 1948
1 665
2 335
3-5 250
6-10 175
11 225
12-20 150
21-30 105
31-40 90
41-50 80
51-60 65
61-70 48
71-100 40
101-110 28
111-120 18
121-130 14
131-139 10
140-170 5
171-200 4
201-205 3
205/30¢ 20
206-219 3
219/35¢ 15
220 3
220/35¢ 15
221-229 3

Kid Eternity
QUALITY, 1946
1 560
2 290
3 250
4-5 175
6-10 135
11-18 105

Kingdom Come
DC, 1996
1-4 5

UNSLABBED Near Mint

King Kong
GOLD KEY, 1968
1 12

Korak, Son of Tarzan
GOLD KEY, 1964
1 65
2-5 45
6-11 30
12-18 25
19-37 20
38-46 17
47-51 15
52-59 10

Kull and the Barbarians
MARVEL, 1975
1 16
2 4
3 5

Kull the Conqueror
MARVEL, 1971
1 20
2 12
3-4 8
5 7
6-10 5

Kull the Destroyer
MARVEL, 1973
11-16 2
16/30¢ 20
17-21 2
21/35¢ 15
22 2
22/35¢ 15
23 2
23/35¢ 15
24-29 2

Lancelot Link, Secret Chimp
GOLD KEY, 1971
1 30
2 17
3-8 10

Land of the Giants
GOLD KEY, 1968
1 30
2 18
3-5 15

Laurel and Hardy
DELL, 1962
-210 30
2-4 20

Leading Comics
DC, 1941
1 3500
2 1100
3 850
4-5 675
6-10 580
11-15 440
16-22 70
23 110
24-30 55
31-41 40

L.E.G.I.O.N.
DC, 1989
1 3
2-22 2
23 3
24-49 2
50 4
51-69 2
70 3
Ann 1 4
Ann 2-3 3
Ann 4-5 4

RETROVIEW

Squadron Supreme #2 ★★★

Marvel
Oct 1985 • 22 pp.
Writer: Mark Gruenwald
Pencils: Bob Hall
Inks: John Beatty
Cover: Hall, Bob Layton

Best CGC copy 9.8

Then 75c NOW $1

"A Small Sacrifice"

When attempting to deliver food to the starving, the team battles pockets of insurrectionists. Nuke learns his nuclear powers are the cause of his parents' cancer and asks super-smart Tom Thumb to find a cure for the dreaded disease.

The midget Tom Thumb is someone who gets no respect, even from Golden Archer, an Australian version of Green Arrow.

You can feel Tom's pain when Nuke yells at him for letting him down; he really did try. This is a character readers root for and can sympathize with. Mark Gruenwald demonstrates that a hero is not judged by his chiseled good looks, but by his deeds.

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UNSLABBED Near Mint

Legion
DC, 2001
1-24 3
25 4
26-38 3

Legionnaires
DC, 1993
0 2
1 3
2-49 2
50 4
51-64 2
65-80 3
1000000 4
Ann 1 5
Ann 2 4
Ann 3 3

Legion of Monsters
MARVEL
1 35

Legion of Super-Heroes
DC, 1973
1 15
2 8
3-4 7

Legion of Super-Heroes
DC, 1980
259 4
260-270 3
271-284 2
285 3
286-296 2
297 3
298-309 2
310 3
311-313 2
Ann 1 3
Ann 2-3 2

Legion of Super-Heroes
DC, 1984
1 5
2-5 4
6-36 2
37-38 5
39-44 2
45 3
46-63 2
Ann 1 3
Ann 2-3 2
Ann 4 3

Legion of Super-Heroes
DC, 1989
0 2
1 3
2-37 2
38 3
39-49 2
50 4
51-53 2
54 3
55-99 2
100 6
101-108 2
109-123 3
1000000 4
Ann 1 5
Ann 2-6 4
Ann 7 3

Liberty Comics
GREEN, 1945
5-9 125
10-15 90

Limited Collectors' Edition
DC, 1973
C-20 32
➥Rudolph
C-21 16
C-22 14
C-23 16
C-24 26
➥Rudolph
C-25 28
➥Batman
C-27 16
C-29 10
C-31 15
C-32 10
C-33 16
C-34 12
C-35 10
C-36 16
C-37 20
➥Batman
C-38-C-39 ... 10
C-40 12
C-41-C-43 ... 10
C-44 12
C-45-C-47 ... 10
C-48 12
C-49-C-50 ... 10
C-51 12
C-52 10
C-57-C-59 ... 14

Little Audrey
HARVEY, 1945
25 125
26-29 75
30-40 50
41-53 40

UNSLABBED Near Mint

Little Dot
HARVEY, 1953
1 1250
2 500
3 400
4-5 325
6 400
7 200
8-10 125
11-20 100
21-30 60
31-40 45
41-50 25
51-60 20
61-80 15
81-100 10
101-141 7
142-145 10
146-164 5

Little Lulu
DELL, 1948
1 600
2 300
3 225
4-5 200
6-10 165
11-20 125
21-30 105
31-38 90
39 125
40 90
41-50 70
51-60 60
61-70 55
71-80 45
81-90 40
91-99 35
100 50
101-120 30
121-140 28
141-160 25
161-164 20
➥...in Paris
165-166 70
➥Christmas Diary
167-180 20
181-200 15
201-220 9
221-240 6
241-250 4
251-257 3
258-259 12
260 325
➥Sold only in packs
261 45
➥Sold only in packs
262-265 12
➥Sold only in packs
266-268 15
➥Sold only in packs

UNSLABBED Near Mint

Lobo
DC, 1990
1 3
2-4 2

Lobo
DC, 1993
0 3
1 4
2-10 3
11-55 2
56-64 3
1000000 4
Ann 1 5
Ann 2-Ann 3 ... 4

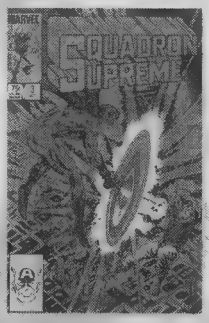
Logan's Run
MARVEL, 1977
1 5
2-5 2
6 4
6/35¢ 15
7 2
7/35¢ 5

Loki
MARVEL, 2004
1 12
2 6
3-4 4

Lone Ranger
DELL, 1948
1 660
2 360
3 265
4-5 230
6-7 195
8 275
➥Lone Ranger origin
9-10 195
11-20 138
21-30 100
31-40 75
41-50 58
51-60 50
61-70 48
71-80 38
81-100 34
101-111 30
112 55
113-117 45
118 50
119-145 45

Lone Wolf and Cub
FIRST, 1987
1 6
2-3 4
4-38 3
39 6
➥Giant-size

Squadron Supreme #3 ★★★



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"Showdown"

It's a Marvel pastiche of Green Lantern vs. Firestorm, as Mark Gruenwald fleshes out the character of Dr. Spectrum. In the beginning, that cocky prankster uses his power to snip the spaghetti straps of Power Princess' costume. She later drafts him to find Nuke, whose parents recently died of cancer. He finds Nuke, who is insane with grief, and the two engage in a spectacular battle. In the end, Dr. Spectrum accidentally kills Nuke. Wracked with guilt, he confesses to Power Princess what he's done.

Gruenwald used the 22 pages to the hilt, changing Spectrum from a cocky ladies' man into a hero who takes responsibility for his actions.

Marvel
Nov 1985 • 22 pp.
Writer: Mark Gruenwald
Pencils: Bob Hall
Inks: John Beatty
Cover: Hall, Bob Layton

Then CBG copy: **9.9**

Then 75¢ NOW $1

	UNSLABBED Near Mint
40	3
41-49	4

Love & Rockets
FANTAGRAPHICS, 2001

1	6
2-9	4
10	6
11-15	5

Lucifer
DC, 2000

1	4
2-49	3
50	4
51-74	3
75	4
Book 6	15

Machine Man
MARVEL, 1978

1	3
2-18	2
➥Alpha Flight app.	
19	13
➥1st Jack O'Lantern	

Mad
E.C., 1952

1	5000
2	1250
3	725
4	700
5	1200
➥Low distribution	
6-11	525
12-19	425
20-23	300
24	785
➥1st magazine issue	
25	300
26-27	250
28-29	225
30	350
31	200
32	175
33	165
34-35	140
36-40	110
41-50	80
51-60	60
61-70	48
71-80	36
81-100	32
101-120	18
121	22
122	18
123-140	15
141-150	12
151-160	9
161-170	8
171-189	7
190-200	5
201-220	4
221-260	3
261-342	2
343-417	3
418-473	4

Magnus, Robot Fighter
GOLD KEY, 1963

1	200
2-3	125
4-10	60
11-20	35
21-28	20
29-45	10
45/Whitman	18
46	10

Magnus Robot Fighter
VALIANT, 1991

0/card	40
0/no card	30
1	10
2	8
3-4	5
➥Flip-book w/Rai #1	
5-6	6
7-8	4
9-10	3
11	6
12	20
➥1st Valiant Turok	
13-16	3
17-21	2
21/Gold	20
22-25	2
25/VVSS	15
26-35	1
36	2
37-43	1
44	3
45-54	2
55-57	3
57/error	10
58-60	3
61-62	4
63	5
64	12
YB 1	5

Man from U.N.C.L.E.
GOLD KEY, 1965

1	150
2	75
3-5	50
6-20	35
21-22	25

Man-Thing
MARVEL, 1974

1	30
2	14
3	10
4	8
5	10
6-10	5
11-22	3

M.A.R.S. Patrol Total War
GOLD KEY, 1966

3	50
➥Was Total War	
4-5	35
6-10	25

Marvel and DC Present
MARVEL, 1982

1	12

Marvel Chillers
MARVEL, 1975

1	12
2	7
3	10
4	7
4/30¢	20
5	7
5/30¢	20
6	5
6/30¢	20
7	5

Marvel Collectors' Item Classics
MARVEL, 1966

1	125
2	70
3-4	45
5-6	30
7-10	15
11-20	12
21	15
22	17
23	20

Marvel Family
FAWCETT, 1945

1	1100
2	525
3	425
4-5	315
6-10	265
11-20	200
21-30	165
31-40	135
41-70	100
71-81	85
82-89	75

Marvel Feature
MARVEL, 1971

1	125
2	60
3	30
4	25
5-10	10
11	55
➥Thing vs. Hulk	
12	35

Marvel Mystery Comics
MARVEL, 1939

2	30000
3	15000
4	12500
5	22500
6-7	7500
8	10000
9	25000
10	8000
11	3800
12	4000
13	5000
14-17	2500
18	2250
19-20	2500
21	2000
22-25	1700
26-30	1475
31-41	1325
42-48	1125
49	1450
50	1125
51-67	1000
68-78	860
79	810
80	1275
81	975
82	2250
83	810
84	1250
85	810
86	890
87	785
88-91	950
92	2500

October Comics Birthdays

Oct. 1
Bill Spicer (1937)
Richard Corben (1940)
David Dorman (1958)
Don Daley (1958)
William Byrne (1962)
Ande Parks (1964)

Oct. 2
Mark Borax (1954)
Randy Zimmerman (1959)

Barbara Randall Kesel (1960)
John Talbot Marshall (1964)
Bill W. Miller (1964)

Oct. 3
Harvey Kurtzman (1924)

Oct. 4
Tod Smith (1952)
Chris Warner (1955)
Donna Karen (D.K.) Upshaw (1959)
Marc McLaurin (1964)

Oct. 5
Tim Burgard (1957)
Jeff Nicholson (1962)

Oct. 6
Joanne Spaldo
Alfred Harvey (1913)
John Nyberg (1955)
Kathleen A. Webb (1956)
Michael Carlin (1958)
Jim Nelson (1962)
Darwin McPherson (1966)

Oct. 7
Howard Chaykin (1950)
Marvin Perry Mann (1953)
Rod Underhill (1953)
Phil Yeh (1954)

Oct. 8
Harvey Pekar (1939)

Oct. 9
Adam Blaustein
Russell Myers (1938)
Mike Peters (1943)
Michael Catron (1954)
Michael Netzer (1955)
Matt Wagner (1961)
Andrew C. Robinson (1970)

Oct. 10
Linda Grant
Paul Nagy (1959)
Douglas W. Dlin (1967)

Oct. 11
Bruce Hamilton
Kathryn Mayer
Joe Simon (1915)
Todd R. Reis (1949)
Jim Woodring (1952)
Patrick J. Williams (1958)

Oct. 12
Roger Armstrong (1917)
Pat Brady (1947)
Dan Abnett (1965)

Oct. 13
Margaret Clark
Ed Magalong
Harry Hershfield (1885)
Robert M. Ingersoll (1952)

Oct. 14
Charlie Williams (1952)
Michael R. Hawkins (1965)
Brandon Peterson (1969)

Oct. 15
Vince Colletta
Cam Kennedy (1944)

Oct. 16
Joe Sinnott (1926)
Bob Hall (1944)
Mark Badger (1958)

Oct. 17
Jerry Siegel (1914)
Bill Holbrook (1958)

Oct. 18
Larry Blake (1952)
Sandy Plunkett (1955)
Jim Massara (1959)

Oct. 19
Jim Starlin
Jack Tippit (1923)
Nadine Messner-Loebs (1940)
Michael Manley (1961)
Don Chin (1963)

Oct. 20
Sid Jacobson
Frank Herbert (1920)
Jim Engel (1956)
Len Kaminski (1962)
Paul Fricke (1963)

Oct. 21
Pat Bastienne
Tom Morgan
John Dennis (1950)
Paul Levitz (1956)
Jeff Albrecht (1957)
Bob Keenan (1957)
Michael Dooney (1959)
Stuart Kerr (1960)

Oct. 22
Steven Grant (1953)
John Tighe (1962)

Oct. 23
Russel Harvey
Eric Shanower (1963)

Oct. 24
Paul Laikin
Bob Kane (1916)
Al Feldstein (1925)
Mindy Newell (1953)
Laurel Fitch (1953)
Mark H. Campos (1962)
Scott Alexander Frantz (1966)

Oct. 25
Peter Ledger (1945)
Michelle Wrightson (1941)
June Brigman (1960)

Oct. 26
Larry Lieber (1931)
Steve Collins (1954)
Pierangelo Boog (1957)
John Morelli (1962)
Glynis Oliver (1949)

Oct. 27
Jan Duursema
Bernie Wrightson (1948)

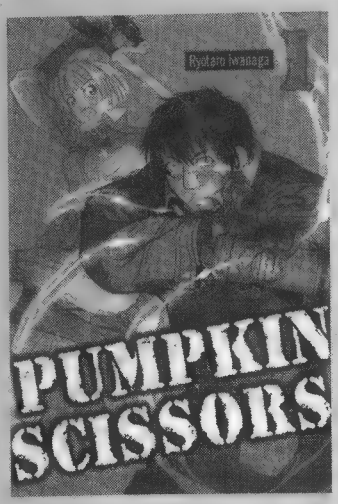
Oct. 28
Leonard Starr (1925)
Rolf E. Stark (1939)
Jim Valentino (1952)
Stephen Donnelly (1959)
Jim Gillespie (1959)
Ian Shires (1967)
Karl C. Story (1967)

Oct. 29
Bill Mauldin (1921)
Ralph Bakshi (1938)
Nicola Cuti (1944)

Batton Lash (1953)

Oct. 30
Don Thompson (1935)
P. Craig Russell (1951)
Michael O'Connell (1968)

Oct. 31
Frank Stack (1957)



Pumpkin Scissors #1
Del Rey

$10.95, color, 224 pgs., available now

Writer and artist: Ryotaro Iwanaga

reviewed by **Oliver Chin**

★★

War, what is it good for? The Empire government wonders, since, after its peace accord, it suffers from disobedient soldiers who are addicted to preying on its own citizens. So the army assigns the idealistic woman Alice Malvin to the team "Pumpkin Scissors" to root out the terrorists in their own midst.

In the first volume, this special platoon is assigned to combat a gang that holds a village hostage. When Malvin's troops are outgunned, the impulsive commander is aided by the wandering soldier Randel Oland, who turns out to be a mythic "Death March Trooper." But can this one-man tank killer save his new comrades when a local aristocrat hunts them all for sport?

Inspiring an anime series, this tale evokes post-World War II reconstruction spiced up with modern special ops missions. However, the art lacks precision, perspectives, variety, and character energy compared to the standard battle manga. Although the plot is primed for armed conflicts, the execution lacks the requisite firepower.

www.delreymanga.com
ISBN-13: 978-0345501196

UNSLABBED Near Mint

Marvel Premiere
MARVEL, 1972
1 . . . 35
2 . . . 12
3 . . . 30
➥Dr Strange
4 . . . 10
5-6 . . . 8
7 . . . 15
8 . . . 10
9 . . . 6
10 . . . 9
11-12 . . . 5
13 . . . 8
14 . . . 12
15 . . . 80
➥1st Iron Fist
16 . . . 20
17-18 . . . 12
19-24 . . . 10
25 . . . 15
26 . . . 4
27 . . . 10
28 . . . 13
29 . . . 3
29/30¢ . . . 20
30 . . . 3
30/30¢ . . . 20
31 . . . 3
31/30¢ . . . 20
32-36 . . . 3
36/35¢ . . . 15
37 . . . 3
37/35¢ . . . 15
38 . . . 3
38/35¢ . . . 15
39-49 . . . 3
50 . . . 13
➥1st Alice Cooper
51-56 . . . 3
57 . . . 5
58-61 . . . 3

Marvel Presents
MARVEL, 1975
1 . . . 11
2 . . . 5
3 . . . 10
4 . . . 4
4/30¢ . . . 20
5 . . . 4
5/30¢ . . . 20
6 . . . 4
6/30¢ . . . 20
7-12/35¢ . . . 4

Marvel Preview
MARVEL, 1975
1 . . . 15
2 . . . 60
➥Punisher origin
3 . . . 10
➥Blade app.
4 . . . 7
5-24 . . . 5

Marvel's Greatest Comics
MARVEL, 1969
➥Was Marvel Collector's Item Classics
23-34 . . . 15
35-37 . . . 10
38-50 . . . 4
51-63 . . . 3
63/30¢ . . . 20
64 . . . 3
64/30¢ . . . 20
65-70 . . . 3
71 . . . 2
71/35¢ . . . 15
72 . . . 2
72/35¢ . . . 15
73 . . . 2
73/35¢ . . . 15
74-96 . . . 2

UNSLABBED Near Mint

Marvel Spotlight
MARVEL, 1971
1 . . . 25
2 . . . 130
➥1st Werewolf
3-4 . . . 30
5 . . . 275
➥1st Ghost Rider
6 . . . 45
7 . . . 35
8 . . . 25
9 . . . 30
10 . . . 35
11-12 . . . 22
13 . . . 12
14-15 . . . 10
16-19 . . . 7
20-21 . . . 5
22 . . . 6
23-24 . . . 5
25-27 . . . 3
27/30¢ . . . 20
28 . . . 10
28/30¢ . . . 18
29 . . . 9
29/30¢ . . . 15
30-31 . . . 3
32 . . . 50
➥1st Spider-Woman
33 . . . 3

Marvel Super-Heroes
MARVEL, 1966
12 . . . 95
➥1st Captain Mar-vell; was Fant M'pieces
13 . . . 50
14 . . . 75
➥Reprints 1st Kirby
15 . . . 42
16 . . . 25
17 . . . 30
18 . . . 40
➥1st Guardians
19 . . . 20
20 . . . 35
21-27 . . . 12
28-30 . . . 10
31 . . . 20
32 . . . 6
33-38 . . . 5
39-45 . . . 4
46-57 . . . 3
57/30¢ . . . 20
58 . . . 3
58/30¢ . . . 20
59-65 . . . 3
65/35¢ . . . 15
66 . . . 3
66/35¢ . . . 15
67-80 . . . 3
81-105 . . . 2
Special 1 . . . 40

Marvel Super Heroes Secret Wars
MARVEL, 1984
1 . . . 4
2 . . . 2
3 . . . 3
4 . . . 4
5 . . . 3
6 . . . 4
7 . . . 3
8 . . . 15
➥1st black costume
9-10 . . . 2
11 . . . 3
12 . . . 2

Marvel Super Special
MARVEL, 1977
1 . . . 85
➥Kiss
2-3 . . . 8
4 . . . 30
➥Beatles
5 . . . 55
➥Kiss

RETROVIEW
Squadron Supreme #4 ★★★

Marvel
Dec 1985 • 22 pp.
Writer: Mark Gruenwald
Pencils: Bob Hall
Inks: Sam De Los Reyes
Cover: Hall, Bob Layton

"Change of Heart"

Tom Thumb creates a behavior modification machine to brainwash criminals into becoming productive members of society. However, his B-Mod machine is abused by a fellow teammate. There's a love triangle between Lady Lark (Black Canary), Golden Archer (Green Arrow), and Blue Eagle (Hawkman). Rather than battle Eagle, Archer kidnaps Lady Lark and uses the B-Mod machine to make her fall madly and deeply in love with him, as Hyperion's utopia plan hits its first major ethical crisis.

This is another example of a road DC would probably not have taken with Green Arrow and Hawkman.

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Best CGC copy: **9.8** Then 75¢ NOW $1

UNSLABBED Near Mint

6-9 . . . 7
10 . . . 6
11-15 . . . 5
16 . . . 7
17-41 . . . 4

Marvel Tales
MARVEL, 1964
1 . . . 175
2 . . . 85
3 . . . 45
4-5 . . . 30
6-9 . . . 25
10 . . . 30
11-16 . . . 25
17-21 . . . 20
22-32 . . . 15
33-44 . . . 12
45-66 . . . 10
66/30¢ . . . 20
67 . . . 10
67/30¢ . . . 20
68 . . . 10
68/30¢ . . . 20
69 . . . 10
69/30¢ . . . 20
70 . . . 10
70/30¢ . . . 20
71 . . . 10
72-80 . . . 7
80/35¢ . . . 18
81 . . . 7
81/35¢ . . . 15
82 . . . 7
82/35¢ . . . 15
83 . . . 7
83/35¢ . . . 15
84 . . . 7
84/35¢ . . . 15
85 . . . 7
86-122 . . . 5
123-136 . . . 4
137 . . . 7
138-144 . . . 5
145-183 . . . 4
184-191 . . . 2
192 . . . 3
193-286 . . . 2
286/CS . . . 3
287-291 . . . 2

Marvel Team-Up
MARVEL, 1972
1 . . . 185
2 . . . 30
3 . . . 25
4 . . . 45
➥X-Men app.
5 . . . 18
6-10 . . . 16
11 . . . 13

UNSLABBED Near Mint

12 . . . 18
➥Werewolf app.
13-20 . . . 13
21-31 . . . 8
32-44 . . . 5
44/30¢ . . . 20
45 . . . 5
45/30¢ . . . 20
46 . . . 5
46/30¢ . . . 20
47 . . . 4
47/30¢ . . . 20
48 . . . 4
48/30¢ . . . 20
49-52 . . . 4
53 . . . 15
➥X-Men app.
54-58 . . . 4
58/35¢ . . . 15
59 . . . 4
59/35¢ . . . 15
60 . . . 4
60/35¢ . . . 15
61 . . . 4
61/35¢ . . . 15
62 . . . 4
62/35¢ . . . 15
63-65 . . . 4
66 . . . 7
➥Captain Britain app.
67-94 . . . 4
95-99 . . . 3
100 . . . 6
101-136 . . . 3
137 . . . 4
138-143 . . . 3
144 . . . 4
145-150 . . . 3
Ann 1 . . . 30
Ann 2 . . . 6
Ann 3 . . . 4
Ann 4-6 . . . 3
Ann 7 . . . 2

Marvel Triple Action
MARVEL, 1972
1 . . . 20
2-5 . . . 12
6-29 . . . 8
29/30¢ . . . 20
30 . . . 5
30/30¢ . . . 20
31-36 . . . 5
36/35¢ . . . 15
37 . . . 5
37/35¢ . . . 15
38-47 . . . 5
GS 1-2 . . . 10

UNSLABBED Near Mint

Marvel Two-In-One
MARVEL, 1974
1 . . . 55
2 . . . 15
3 . . . 10
4 . . . 7
5-6 . . . 8
7-10 . . . 5
11-15 . . . 3
15/30¢ . . . 30
16 . . . 3
16/30¢ . . . 30
17 . . . 3
17/30¢ . . . 30
18 . . . 3
18/30¢ . . . 30
19-25 . . . 3
26-28 . . . 2
28/35¢ . . . 20
29 . . . 2
29/35¢ . . . 20
30 . . . 2
30/35¢ . . . 20
31 . . . 2
31/35¢ . . . 20
32-50 . . . 2
51 . . . 3
52-53 . . . 2
54 . . . 4
55-99 . . . 2
100 . . . 3
Ann 1 . . . 4
Ann 2 . . . 15
➥Warlock dies
Ann 3-4 . . . 2
Ann 5 . . . 3
Ann 6-7 . . . 2

Marvel Zombies
MARVEL, 2006
1 . . . 55
1/2nd . . . 35
1/3rd . . . 12
2 . . . 16
3 . . . 6
3/2nd . . . 4
4-5 . . . 3

Marvel Zombies vs. Army of Darkness
MARVEL, 2007
1 . . . 5
1/2nd-5 . . . 3

Master of Kung Fu
MARVEL, 1974
17 . . . 15

UNSLABBED Near Mint

18 . . . 7
19-20 . . . 6
21-31 . . . 5
32-39 . . . 4
39/30¢ . . . 20
40 . . . 3
40/30¢ . . . 20
41 . . . 3
41/30¢ . . . 20
42 . . . 3
42/30¢ . . . 20
43 . . . 3
43/30¢ . . . 20
44-99 . . . 3
53-57/35¢ . . . 15
100 . . . 4
101-124 . . . 2
125 . . . 3
Ann 1 . . . 20

Men in Black
AIRCEL, 1990
1 . . . 15
2 . . . 10
3 . . . 8

Metal Men
DC, 1963
1 . . . 500
2 . . . 225
3-5 . . . 150
6-10 . . . 80
11-20 . . . 55
21-26 . . . 45
27 . . . 80
➥Metal Men
28-30 . . . 42
31-41 . . . 24
42-44 . . . 12
45-56 . . . 6

Mickey Mouse
DELL, 1953
28-30 . . . 40
31-35 . . . 30
36-40 . . . 25
41-50 . . . 20
51-60 . . . 16
61-70 . . . 15
71-80 . . . 14
81-100 . . . 12
101-120 . . . 11
121-140 . . . 10
141-160 . . . 8
161-180 . . . 7
181-200 . . . 6
201-203 . . . 5
204 . . . 8
205-206 . . . 5
207 . . . 20
208 . . . 50

Squadron Supreme #5 ★★★

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"Turnabout"

The Institute of Evil captures Golden Archer and families of The Squadron Supreme. It gets even better, when The Golden Archer tells them about the B-Mod machine. So The Institute B-Mods the entire Squadron into bad guys except the Flash-like Whizzer, who takes off to form a plan to rescue them. Turns out Tom Thumb made sure The Squadron Supreme couldn't have their minds wiped, and they turn the tables on The Institute.

Marvel
Jan 1986 • 22 pp.
Writer: Mark Gruenwald
Pencils: Bob Hall
Inks: Sam De La Rosa
Cover: Hall, Bob Layton

It's a standard super-hero slugfest. Bob Hall's art is solid. Sam De La Rosa's inks complement his pencils; they're not as heavy as John Beatty's have been.

Raw! CGC copy: **9.8** **Then 75c NOW $1**

	UNSLABBED Near Mint
209	20
210-214	7
215-218	10
219	12
220	4
221-240	3
241-256	2

Mickey Mouse and Friends
GEMSTONE, 2003

257-284	3

Micronauts
MARVEL, 1979

1	4
2-5	3
6-58	2
59	3
Ann 1	4
Ann 2	3
Special 1-5	2

Midnight Tales
CHARLTON, 1972

1	18
2	10
3-5	8
6-17	6
18	8

Mighty Comics
ARCHIE, 1966

40-50	15

Mighty Heroes
DELL, 1967

1	125
2-4	60

Mighty Samson
GOLD KEY, 1964

1	75
2-4	45
5-10	30
11-20	20
21-31	15
32	10

Military Comics
COMIC MAGAZINES, 1941

1	9000
2	2700
3	2150
4	1600
5	1375
6-7	1110
8-10	1000
11-12	875
13-15	760
16-20	650
21-22	560
23-43	465

Miracleman
ECLIPSE, 1985

1	10
2-4	8
4/Gold	15
5	8
5/Platinum	15
6-8	8
8/Gold	15
9-10	10
11-12	14
13	18
14	24
15	35
16	16
17	25
17/Gold	40
18	20
19-22	15
23	16
24	25
3D 1	10
3D 1/Gold	18

Mister Miracle
DC, 1971

1	50
2	25
3	20
4	25
5	30
6	22
7-8	20
9-14	15
15-16	12
17-18	10
19-25	7
Special 1	4

Moon Girl
E.C., 1947

1	765
2	400
3	325
4	300
5	665
6-8	325
9	450
10-11	365
12	460

More Fun Comics
DC, 1936

➥Was *New Fun*	
7-8	5600
9	6500
10	3250
11	2850
12-13	2450
14	12500
➥1st Dr. Occult	
15-16	5000
17	4500
18-20	2150
21-25	1950
26-29	1775
30-40	1625
41-45	1325
46-50	1200
51	5000
➥Spectre cameo	
52	54000
➥1st Spectre story	
53	35000
54	9700
55	12400
➥1st Dr. Fate	
56	4400
57-59	3100
59/15¢	4500
60	3100
61-64	2500
65-66	2660
67	6850
68-70	2100
71	5750
72	1725
73	12200
➥1st Aquaman, G.A.	
74	2450
75-80	1725
81-88	1150
89	1325
90-99	940
100	1060
101	7850
➥1st Superboy	
102	1375
103	1025
104-105	760
106-107	650
108-110	165
111-120	140
121-124	115
125	575
➥Superman cover	
126	115
127	225

Mouse Guard
ARCHAIA STUDIOS PRESS, 2006

1	90
2	25
3-6	10

Ms. Marvel
MARVEL, 1977

1	8
2-6	3
6/35¢	15
7	3
7/35¢	15
8	3
8/35¢	15
9	3
➥1st Mystique	
9/35¢	15
10	3
10/35¢	15
11-15	2
16	15
➥Mystique cameo	
17	8
18	40
➥1st Mystique	
19	3
20-23	2

Munsters
GOLD KEY, 1965

1	120
2	75
3-5	48
6-10	34
11-16	30

My Greatest Adventure
DC, 1955

1	1250
2	600
3-4	425
5-10	325
11-14	200
15-17	250
18	300
19	200
20-21	225
22-27	175
28	200
29-30	150
31-40	125
41-61	100
62-79	75
80	425
➥1st Doom Patrol	
81-85	150

Namora
TIMELY, 1948

1	2000
2-3	1200

Namor, the Sub-Mariner
MARVEL, 1990

1-5	2
6-36	1
37	2
38-49	1
50	2
50/Variant	3
51-62	2
Ann 1	3
Ann 2	2
Ann 3-4	3

New Adventure Comics
DC, 1937

12	3400
13	3200
14	2800
15-20	1975
21-22	1750
23-31	1475

New Avengers
MARVEL, 2005

0/Military	10
➥U.S. troops promo	
1	7
1/Retailer ed.	70
➥Spider-Man cover	
1/DirCut	5
1/Quesada	12
1/Finch	9
1/2nd	3
2	2
2/Hairsine	45
3	2
3/Wolverine	45
4	3
4/Cheung	15
4/DF	20
5	2
5/Granov	15
6	2
6/Hitch	15
7	8
7/Adams	25
8	3
8/Romita	20
9	3
9/Trimpe	15
10-33	3
34	5
35-37	6
38-39	4
Ann 1	4

New Book of Comics
DC, 1937

1	13000
2	6500

New Comics
DC, 1935

1	16000
2	10000
3-7	3000
8-11	2750

Not Brand Echh
MARVEL, 1967

1	45
2	18
3-5	15
6-8	10
➥Giant issues start	
9-13	25

Nova
MARVEL, 1976

1	8
2	4
3-25	3
10-14/35¢	15

Our Army at War
DC, 1952

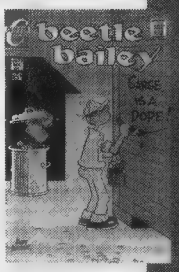
1	1500
2	750
3-4	600
5-7	500
8-11	400
12	325
13	400
14	325
15-19	300
20	275
21-31	200
32-40	175
41-50	125
51-70	100
71-80	75
81	2500
➥1st Sgt. Rock	
82	650
83	1800
➥1st Kubert Rock	
84	300
85	350
86-87	300
88	325
89-90	300
91	700
➥1st all-Rock issue	
92-100	175
101-112	125
113-118	150
119	125
120-121	80
122-125	75
126	100
127	75
128	275
➥Sgt. Rock Origin	
129-133	75
134-137	60
138-150	50
151	350
➥1st Enemy Ace	
152	50
153	140
➥2nd Enemy Ace	
154	40
155	75
➥3rd Enemy Ace	
156-157	40
158	60
159-163	40
164	80
➥Giant-sized	
165-167	40
168	90
➥1st Unknown Soldier	
169-176	30
177	50
178-181	30
182-183	40
184-185	30
186	40
187-189	30
190	40
191-198	25
199-202	20
203	35
➥Giant	

Flashbacks

Pre- and Early Golden Age ...

115 yrs SEP 21 1893 **Frank Henry Willard** is born. At 30, he creates the ***Moon Mullins*** comic strip for the Chicago Tribune Syndicate.

85 yrs SEP 3 1923 **Mort Walker** is born. He brings his cartooning skills to newspapers with ***Beetle Bailey***, spins ***Hi and Lois*** off from that, and sets up a studio that produces many popular comics projects. He also establishes a museum of cartoon art.

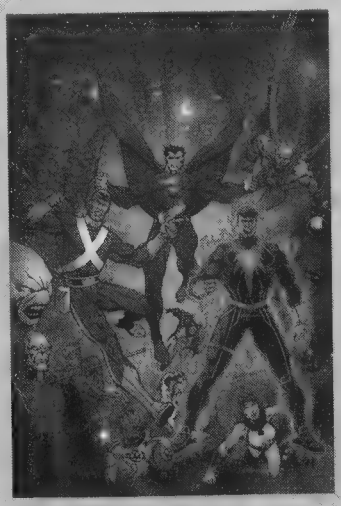


80 yrs SEP 19 1928 **William Anderson** is born. When he enters show business, he changes his name to **Adam West**.

70 yrs SEPTEMBER 1938 The **Fiction House** line of comics hits the newsstands with the publication of ***Jumbo Comics*** #1, a 68-page oversized black-and-white issue created by **S.M. Iger** that includes **Jack Kirby**'s first work done directly for a comic book. Considered the first "jungle comic," it introduces Sheena.

70 yrs SEPTEMBER 1938 **Paul Gustavson**'s **The Arrow** is introduced in Centaur's ***Funny Pages*** Vol. 2 #10 (#21), the first costumed hero to appear in comic books (three months after Superman's debut).

65 yrs SEP 14 1943 **Bill Black** is born. He founds **Paragon Publications** in 1969, eventually evolving it into **AC Comics**, and publishes both such new material as ***Femforce*** and reprints and adaptations of such Golden Age adventures as those of **Phantom Lady** and **Charles Biro**'s **Daredevil**.



Rann/Thanagar: Holy War #1

DC

$3.50, color, pgs., available now

Writer: Jim Starlin

Artists: Ron Lim, Rob Hunter-reviewed by **Kurt A. Krug**

★★★

On the heels of his epic *Death of the New Gods*, the grand master of cosmic opera Jim Starlin shows no signs of slowing down with the eight-part *Rann/Thanagar: Holy War* mini-series.

This time, he's reunited with artist Ron Lim, his collaborator on Marvel's *Silver Surfer, The Infinity Gauntlet, The Infinity War,* and *The Infinity Crusade*. Fans of these two creators are in for a treat.

In *Holy War*, there are many parallels to the events in the Middle East, such as fanatics strapping explosives to their chests.

It's up to DC's cosmic heroes Adam Strange, Hawkman, Starman, and The Comet (among others) to stop the ages-long war between the planets Rann and Thanagar.

Looks as if the heroes have their work cut out for them.

www.dccomics.com

UNSLABBED Near Mint

Our Army at War
CONTINUED
204-215 20
216 55
➥Giant-sized
217-228 15
229 35
➥Giant-sized
230-234 15
235-240 25
241 15
242 20
243-253 15
254 18
255 15
256 18
257 15
258-271 10
272 15
273-301 10

Planet Comics
FICTION HOUSE, 1940
1 12500
2 5000
3 3250
4-7 2500
8-12 2000
13-14 1500
15 2700
16-18 1350
19-24 1225
25-30 1000
31-40 850
41-50 600
51-60 500
61-70 400
71-73 300

Plop!
DC, 1973
1 18
2-3 8
4-5 7
6-23 5
24 8

Popeye
DELL, 1948
1 250
2 150
3-5 125
6-10 100
11-20 75
21-30 60
31-50 50
51-69 40
70-80 30
81-92 25
93-100 20
101-120 15
121-138 10
139-149 7
150-155 5
156-157 10
158 35
159 30
162-167 10
168-171 18
Special 1 2

Power Man & Iron Fist
MARVEL, 1974
17 8
18-20 5
21-30 4
30/30¢ 20
31 4
31/30¢ 20
32 3
32/30¢ 20
33 3
33/30¢ 20
34 3
34/30¢ 20
35-44 3
44/35¢ 15
45 3
45/35¢ 15

UNSLABBED Near Mint

46 3
46/35¢ 15
47 3
47/35¢ 15
48 10
49-50 6
51-52 3
53-55 4
56 3
57 12
58-65 3
66 20
➥2nd Sabretooth
67-77 2
78 5
79-83 2
84 6
➥Sabretooth app.
85-125 2
Ann 1 4

Primer
COMICO, 1982
1 5
2 55
➥1st Grendel
3-4 4
5 50
➥1st Sam Kieth art
6 5

Rangers Comics
FICTION HOUSE, 1941
1 2750
2 850
3 650
4-5 500
6-12 425
13-19 350
20-24 300
25-29 250
30-39 175
40-59 120
60-69 90

Rawhide Kid
MARVEL, 1955
1 800
2 350
3-5 185
6-10 140
11-16 110
17 400
➥Origin, Kirby art
18-21 95
22 90
23 200
➥Origin retold, Kirby
24-30 90
31-44 75
45 90
46 60
47-60 35
61-70 25
71-86 18
87-92 15
93-99 12
100 18
101-113 12
114-120 10
121-133 7
133/30¢ 20
134 7
134/30¢ 20
135-140 7
140/35¢ 15
141-151 6
Special 1 12

Richie Rich
HARVEY, 1960
1 3250
2 950
3 500
4-5 375
6-9 250
10 175
11-15 125
16-20 90
21-30 65

UNSLABBED Near Mint

31-40 45
41-49 35
50-60 25
61-70 20
71-88 15
89-102 10
103-126 7
127-159 5
160-200 3
201-254 2

Rip Hunter... Time Master
DC, 1961
1 350
2 140
3 115
4-5 95
6-7 85
8-15 70
16-20 58
21-25 48
26-29 40

Rocky and His Fiendish Friends
GOLD KEY, 1962
1 100
2-3 75
4-5 60

Ronin
DC, 1983
1 4
2-5 3
6 5

Roy Rogers Comics
DELL, 1948
1 600
2 275
3-5 200
6-10 140
11-20 105
21-30 90
31-40 75
41-50 55
51-60 45
61-80 35
81-100 30
101-145 25

Saga of the Swamp Thing
DC, 1982
1 3
2-19 2
20 15
➥Alan Moore starts
21 12

UNSLABBED Near Mint

22-25 6
26-32 4
33 3
34 5
35-36 3
37 55
➥1st Hellblazer
38 15
39-40 9
41-45 4
Ann 1-3 3

Sandman
DC, 1989
1 25
2-3 12
4-7 4
8 15
➥1st Death
8/Ltd. 35
9-14 4
15-21 3
22 4
23-49 3
50 5
50/Gold 20
51-74 3
75 4
Book 1/2nd .. 20
Special 1 5

Savage Tales
MARVEL, 1971
1 150
2 32
3-4 20
5 12
6-11 10
12 8
Ann 1 25

Scooby Doo, Where Are You?
GOLD KEY, 1970
1 100
2-8 50
9-19 25
20-30 15

Scooby Doo, Where Are You?
CHARLTON, 1975
1 15
2 10
3-5 7
6-10 6
11 5

UNSLABBED Near Mint

Scorpion
ATLAS-SEABOARD, 1975
1-2 16
3 10

Scream Comics
HUMOR, 1944
1 100
2 55
3-10 45
11-18 42
19 52

Scribbly
DC, 1948
1 900
2 550
3-5 430
6-10 325
11-15 265

Sea Devils
DC, 1961
1 500
2 300
3 200
4-5 125
6-13 75
14-20 50
21-35 35

Secret Origins
DC, 1961
Ann 1 400

Secret Origins
DC, 1973
1 18
2 8
3-4 7
5-7 6

Secret Origins
DC, 1986
1 5
2-50 2
Ann 1 3
Ann 2-3 2
GS 1 5
Special 1 2

Secret Six
DC, 1968
1 45
2 15
3-5 12
6 15
7 20

UNSLABBED Near Mint

Secret Society of Super-Villains
DC, 1976
1 10
2-8 5
9-15 3

Sensation Comics
DC, 1942
1 27500
2 5200
3 2750
4 1850
5 1550
6 1400
7-10 1140
11-20 1075
21-30 840
31-34 610
35-40 560
41-50 495
51-60 455
61-67 395
68 500
➥1st Huntress
69-70 395
71-80 380
81 425
82-90 385
91-93 190
94 350
95-99 190
100-109 450

Sgt. Fury
MARVEL, 1963
1 1500
2 400
3-5 225
6-10 150
11-12 100
13 500
➥Cap. America app.
14-15 80
16-19 75
20-23 50
24 30
25-27 50
28-31 40
32-38 25
39-40 20
41-63 15
64-99 12
100 25
101 12
102 10
103-110 8
111-121 6
122-131 5
132-133 4

RETROVIEW

Squadron Supreme #6 ★★★½

"Inner Circle"

The ethical quandary of the B-Mod machine heats up, as The Squadron Supreme learns what Golden Archer did to Lady Lark and is torn over his fate. The Squadron uses it on The Institute of Evil to turn them into good guys and new members. Amphibian quits the team in protest and destroys the B-Mod machine before heading back to the ocean. This is his last appearance in the series — and for 12 years of continuity. Meanwhile, Nighthawk reappears and puts in motion his plan to stop his ex-teammates.

This issue marks an early — if not the first — collaboration of Mark Gruenwald and Paul Ryan.

Marvel
Feb 1986 • 22 pp.
Writer: Mark Gruenwald
Pencils: Paul Ryan
Inks: Sam De La Rosa
Keith Williams
Cover: Bob Layton

Best CGC copy 9.6

Then 75¢ NOW $1

© Marvel

Captain America #314 ★★½

© Marvel

"Asylum"

Nighthawk travels to the mainstream Marvel Earth, where he attempts to recruit Captain America and The Avengers in his campaign to stop The Squadron Supreme's utopian plans. Cap confers with other heroes, who turn down Nighthawk's request for help; they feel it's out of their jurisdiction and they're needed on their own Earth. However, Nighthawk learns his old enemies Mink, Pinball, and Remnant have crossed over to The Avengers' Earth, not wanting to be part of The Squadron's plans.

Paul Neary's art is choppy in parts. His facial features sometimes look too rigid; his strength is more in inking than pencilling.

Marvel
Feb 1986 • 22 pp.
Writer: Mark Gruenwald
Pencils: Paul Neary
Inks: Dennis [illegible]
Cover: Mark [illegible]

Best CGC copy: **9.8**

Then 75c NOW $1

	UNSLABBED Near Mint
133/30¢	20
134	4
134/30¢	20
135-141	4
141/35¢-142/35¢	15
143-151	4
152-167	3
Ann 1	125
Ann 2	55
Ann 3	30
Ann 4	22
Ann 5	10
Ann 6-7	9

Sgt. Rock
DC, 1977

302	25
➥Was *Our Army at War*	
303-307	15
308-312	10
313-320	8
321-330	6
331-341	5
342-350	4
351-390	3
391-422	2
Ann 1-2	4
Ann 3-4	3

Shadow
DC, 1973

1	12
2-3	8
4	6
5	4
6	5
7-12	4

Shazam!
DC, 1973

1	20
2-7	10
8	20
➥100-page issue	
9-17	10
18-35	7

Showcase
DC, 1956

1	3500
2-3	1000
4	27500
➥1st Silver Age Flash	
5	1000
6	4000
7	2000
8	11500
➥2nd SA Flash	
9	7500
10	3000
11-12	1750
13-14	4500
15	2000
16	1000
17	2750
➥1st Adam Strange	
18	1200
19	1500
20	1000
21	500
22	5600
➥1st SA Grn. Lantern	
23-24	1750
25-26	350
27	900
28-29	400
30	800
31-32	400
33	375
34	1250
35	700
36	525
37	700
38	400
39	350
40	300
41-42	150
43	450
44	100
45	325
46-47	100
48-52	80
53-54	100
55	275
➥Dr. Fate origin	
56	125
57	225
58	150
59	125
60	225
➥Spectre origin	
61	100
62	80
63	50
64	100
➥Spectre app.	
65	50
66-72	30
73	85
➥1st Creeper	
74	45
➥1st Anthro	
75	75
➥1st Hawk & Dove	
76-77	50
78	35
79-81	45
82-84	40
85-87	20
88-93	15
94	20
➥New Doom Patrol	
95-96	8
97-103	6
104	5

Silly Symphonies
DELL, 1952

1	200
2	175
3-4	125
5-9	110

Silver Streak Comics
LEV GLEASON, 1939

1	11000
2	4000
3	3500
4	1750
5	2000
6	13500
7	8300
8	3200
9	1900
10	1500
11	1000
12-14	850
15-19	700
20-23	600

Silver Surfer
MARVEL, 1968

1	400
2	160
3	135
4	265
➥Surfer vs. Thor	
5-6	75
7	90
8	95
9-10	60
11	65
12	50
13	70
14	125
➥Spider-Man app.	
15-18	55

Solar, Man of the Atom
VALIANT, 1991

1	7
2-7	5
8-9	6
10	16
➥1st Eternal Warrior	
11	5
12	4
13	2
14	4
15-16	2
17-32	1
33	2
34-41	1
42-50	2
51-56	3
57-58	4
59	5
60	10

Spectre
DC, 1967

1	150
2	60
3-5	50
6-10	40

Spider-Man
MARVEL, 1990

-1	2
1-1/CS	5
1/Platinum	42
1/Silver	5
2-8	3
9	6
10	4
11-12	3
13	5
14	3
15-25	2
26	4
27-46	2
46/CS	3
47-49	2
50	3
50/Variant	4
51-51/Variant	3
52-56	2
57-57/Variant	3
58-74	2
75	4
76-98/B	2
Ann '97-'98	3
GS 1	4
Holiday 1995	3

Star Spangled Comics
DC, 1941

1	4500
2	1800
3	1000
4-5	875
6	800
7	8000
➥1st Newsboy Legion	
8-10	1600
11-16	1175
17	1500
18-19	1000
20-30	850
31-40	525
41-50	425
51-60	400
61-64	375
65	1050
➥Robin stories start	
66-68	690
69	800
➥1st Tomahawk	
70	690
71-80	575
81-83	450
84	625
85-86	450
87	625
88-94	500
95-99	265
100	300
101-110	225
111-112	200
113	375
114	325
115-131	200

Star Spangled War Stories
DC, 1952

132 (1)	750
133 (2)	550
3	475
4-6	285
7-10	220
11-20	185
21-30	130
31-40	90
41-50	70
51-70	60
71-83	55
84	125
➥1st Mlle. Marie	
85-87	80
88-89	65
90	325
➥1st Dinosaur Island	
91	45
92	110
93	45
94-99	110
100	145
➥1st Sgt. Gorilla	
101-133	60
134	65
135-138	60
139	50
140-143	24
144	27
145	35
146-150	20
151	125
➥1st Unknown Soldier	
152-153	20
154	55
➥Unk. Soldier origin	
155	16
156-161	14
162-180	6
181-204	5

Star Trek
GOLD KEY, 1967

1	350
2	125
3	100
4	90
5-6	75
7	60
8-9	50
10	40
11-19	30
20/Both	45
21-23	30
23/Whitman	45
24	25
24-25/Whitman	35
26	25
26/Whitman	35
27	20
27/Whitman	30
28	20
29/Both	30
30-31	20
31-36/Whitman	30
37-38	20
38-39/Whitman	30
40	20
40/Whitman	30
41/Both	25
42-43	15
44-45/Both	25
46	15
46-48/Whitman	25
49-51	15
51/Whitman	25
52	15
52-55/Whitman	25
56	15
56-59/Whitman	25
60	12
60/Whitman	20
61	12

Star Wars
MARVEL, 1977

1	20
1/35¢	800
1/2nd	4
2	10
2/35¢	150
3	8
3/35¢	150
4	7
4/35¢	150
5-19	7
20-21	6
22-23	5
24-48	4
49	5
50-106	4
107	25
➥Low distribution	
Ann 1	8
Ann 2-3	5

Strange Adventures
DC, 1950

1	2500
2	1150
3	850
4	800
5-6	650
7	625
8	550
9	1250
➥1st Captain Comet	
10	400
11	500
12	400
13	500
14	650
15	500
16	450
17	275
18-20	450
21-23	350
24	375
25	350
26-29	300
30	425
31-38	275
39	400
40-41	250
42	275
43	250
44	325
45-46	250
47	200
48	250
49	200
50	225
51	200
52-53	225
54	150

Flashbacks

The Golden and Pre-Silver Ages ...

65 yrs SEP 27 1943 — **Al Taliaferro** introduces his **Grandma Duck** creation in the King Features-syndicated ***Donald Duck*** newspaper strip.

65 yrs SEPTEMBER 1943 — The villainous **Toyman**, Winslow Schott, makes his first appearance in DC's ***Action Comics*** #64, on the cover, jumping out of Superman's grasp by using a pogo stick. Unsurprisingly, he uses toys as the primary devices in committing his crimes.

55 yrs SEP 15 1953 — **Alan L. Light** is born. As a teen, he invests his savings in creating an advertising-supported magazine, ***The Buyer's Guide for Comic Fandom***. In 1982, he sells it to Krause Publications, which changes its name to ***Comics Buyer's Guide***.

55 yrs SEPTEMBER 1953 — Harvey's ***Little Dot*** #1 provides the first appearance for both **Little Lotta** and **Richie Rich**. (**Vic Herman**'s Dot herself first appears in ***Sad Sack*** #1, Sep 49.)

55 yrs SEPTEMBER 1953 — **Joe Kubert** creates, writes, and draws the adventures of caveman **Tor** in St. John Publishing's ***One Million Years Ago***.

50 yrs SEP 22 1958 — **Peter Kuper** is born. The artist-writer has provided ***Spy vs. Spy*** to ***Mad*** since 1997, has adapted **Franz Kafka** to comics form, and has created ***Eye of the Beholder***, the first comic strip to appear regularly in the ***New York Times***.

50 yrs SEP 28 1958 — **Ken Penders** is born. The writer-artist provides stories for Archie Comics' ***Knuckles*** and ***Sonic*** titles and works as a freelancer for a number of comics companies and game manufacturers.

50 yrs SEP 29 1958 — Comic-book artist **Timothy B. Vigil** is born. He works primarily in graphic adult horror material.

Speed Racer Mach Go-Go-Go Digital Manga

$39.99, b/w, 700 pgs., available now

Writer and artist: Tatsuo Yoshida

reviewed by **S.A. Bennett**

★★★½

There are *Speed Racer* fans who have waited their entire lives for a chance to see the manga by Tatsuo Yoshida that inspired the legendary animated series. They couldn't ask for a better 40th anniversary gift than this two-volume hardcover *Speed Racer: Mach Go Go Go* boxed set. Viewing it complete and unabridged (an important distinction, given the disappointing reprints put out by Now Comics in the '80s), it's easy to see why the original stories had such an impact on kids in Japan.

It could have proven to be a terrible disappointment, but, happily, there's nothing dated or "primitive" about the manga that, from its very beginning, creates a wonderfully realized world. Even though it's clear Yoshida was making it up as he went along (Sprittle somehow acquires Chim-Chim between stories the same way the Mach-5's auto-jack is installed), there's a palpable energy in every page, and, while the characters are simple constructs, they always demonstrate plenty of heart and humor. No question it's expensive but it's worth every penny.

www.dmpbooks.com

ISBN-13: 978-1569707319

UNSLABBED Near Mint

Strange Adventures
CONTINUED

55 200
56-60 150
61-70 125
71-74 100
75 75
76-78 100
79 150
80-83 100
84 125
85-90 100
91 90
92-93 80
94 75
95 90
96 65
97 90
98 75
99 90
100 125
101 65
102-103 90
104-106 65
107 75
108-109 65
110 75
111 65
112 60
113 90
114 125
➥1st Star Hawkins
115-116 60
117 550
➥1st Atomic Knights
118 75
119 90
120 200
➥2nd Atomic Knights
121-123 75
124 90
125-126 75
127 50
128 75
129 90
130-131 50
132 75
133-135 65
136-137 50
138 55
139-140 50
141 55
142-145 50
146 40
147-148 50
149 40
150-160 50
161-167 35
168 30
169 35
170 50
171-172 30
173 40
174 30
175 40
176-177 30
178 25
179 30
180 150
➥1st Animal Man
181 25
182-183 30
184 60
185-186 25
187 20
188 25
189 30
190 100
191 20
192-193 25
194 20
195 35
196-197 25
198 20
199 30
200 25
201 40
202-204 20
205 125
➥Deadman begins
206 60
➥Adams Deadman
207 50
208-212 60
213 40
214 60
215 45
216 40
217-219 20
220 25
221-223 20
224-230 15
231-244 10

Strange Tales
MARVEL, 1951

1 2750
2 800
3-5 700
6-10 550
11-20 350
21-30 275
31-44 225
45-58 200
59 225
60 200
61 225
62-63 175
64 200
65-66 175
67-78 200
79 250
80 200
81-83 175
84 200
85-88 175
89 400
➥Kirby Fin Fang Foom
90-92 175
93-96 150
97 350
➥Aunt May & Uncle Ben
98-100 150
101 900
➥Human Torch starts
102 425
➥Human Torch app.
103-105 300
106 225
107 250
108-109 225
110 1250
➥1st Dr. Strange
111 350
112-113 150
114 350
115 450
➥Dr. Strange origin
116 125
117-118 100
119-123 125
124-125 75
126 90
127-129 75
130 90
131-134 75
135 125
➥1st S.H.I.E.L.D.
136 75
137-147 50
148 75
➥Ancient One origin
149-150 50
151 75
152-158 50
159 60
160-168 50
169 15
➥Series restarted
170 10
171-177 7
178 15
➥Warlock origin
179-181 10
182-185 3
185/30¢ 20
186 3
186/30¢ 20
187-188 3
Ann 1 325
Ann 2 350

RETROVIEW

Squadron Supreme #7 ★★★

"Love and Death"

Master Menace replaces Hyperion with an evil version. The evil Hyperion double-crosses Master Menace and sends him to Limbo, where they've both sent the good Hyperion. The evil Hy then infiltrates The Squadron and develops a crush on Power Princess. When he learns the immortal Amazon is married to a dying old man, he makes sure the guy dies sooner, rather than later.

Marvel
Mar 1986 • 22 pp.
Writer: Mark Gruenwald
Pencils: John Buscema
Inks: Jackson Guice
Cover: Buscema, Bob Wiacek

Can you imagine DC doing this with Superman — or Bizarro, for that matter — and Wonder Woman and Steve Trevor? The splash page of Nighthawk by John Buscema is a splendid example of comic art at its finest.

© Marvel

Best CGC copy 9.6

Then 75¢ NOW $1

UNSLABBED Near Mint

Sub-Mariner
TIMELY, 1941

1 25000
2 7000
3 5000
4 4500
5 3500
6-11 2500
12-15 1500
16-20 1200
21-31 1000
32 1250
33-35 900
36-41 700
42 1000

Sub-Mariner
MARVEL, 1968

1 125
2 45
3-4 35
5 30
6-7 25
8 75
➥vs. The Thing
9 30
10 25
11-13 20
14 50
➥Toro dies
15-30 20
31-33 15
34 70
➥Hulk, Surfer app.
35 35
➥Hulk, Surfer app.
36-40 15
41-Special 1 . . 10
Special 2 15

Sugar & Spike
DC, 1956

1 1700
2 700
3-5 500
6-10 350
11-20 250
21-30 150
31-40 125
41-50 75
51-60 55
61-80 50
81-98 35

Sun Girl
MARVEL, 1948

1 1000
2-3 675

Superboy
DC, 1949

1 7000
2 2000
3 1500
4-5 1000
6-10 800
11-15 600
16-20 450
21-30 350
31-38 275
39-50 225
51-60 175
61-67 125
68 500
➥1st Bizarro
69-77 100
78 175
➥Mxyzptlk origin
79 100
80 150
➥Meets Supergirl
81-85 90
86 200
➥Legion app.
87-88 90
89 275
➥1st Mon-El
90-93 90
94-97 75
98 100
99 75
100 175
➥Phtm. Zone villains
101-120 60
121-128 50
129 75
130-137 40
138 55
➥Giant-sized
139-140 40
141-146 35
147 50
➥Saturn Girl origin
148-155 25
156 65
➥Giant-size
157-164 25
165 50
➥Giant-size
166-168 25
169-173 20
174 30
175-178 20
➥Giant-sized
179-181 15
182 20
183-196 12
197 20
➥Legion stories start
198-199 12
200 15
201 12
202 30
203-204 12
205 40
206-207 12
208 15
209 10
210 15
211-212 10
213-221 7
222-230 5
Ann 1 175
SP 1 4

Superboy
DC, 1990

1-18 2
Special 1 3

Superboy
DC, 1994

0 2
1 3
2-24 2
25 3
26-99 2
100 3
1000000 4
Ann 1 3
Ann 2 4
Ann 3 3
Ann 4 4

Superboy and the Legion of Super-Heroes
DC, 1977

231-250 5
251-258 4

Super Goof
GOLD KEY, 1965

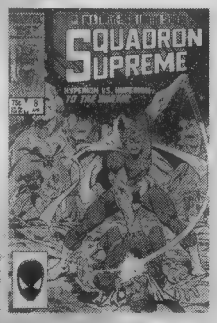
1 24
2-3 12
4-10 10
11-20 7
21-30 5
31-57 3
58-59 4
60 15
61 70
62 15
63 3
64-66 5
67-69 8
70-74 15

Superman
DC, 1939

1 160000
2 16000
3 9200
4 6500
5 6000
6-7 3500
8-10 2850
11-13 2200
14 4500
➥U.S. flag cover
15 2050
16-20 1650
21 1500
22-23 1100
24 1400
25 1050
26 1250
27-29 950
30 1350
➥1st Mr. Mxyzptlk
31-40 825
41-50 650
51-52 525
53 1800
➥Superman origin
54-60 500
61 1000
➥1st Kryptonite
62-70 475
71-75 450
76 1100
➥Batman team-up
77-80 400
81-90 375
91-95 360
96-99 325
100 1500
101-110 280
111-120 240
121-130 195
131-139 155
140 175
➥1st Bizarro Jr.
141-145 115
146 160
➥Superman origin
147 135
148 115
149 125
➥Legion app.
150-161 68
162-180 58
181-186 55
187 60
188-192 55
193 60
194-198 55
199 180
➥1st race with Flash
200 60
201 24
202 30
203-211 24
212 50
➥Superbabies
213-216 24
217 30
218-221 20

RETROVIEW

Squadron Supreme #8 ★★★½



© Marvel

Marvel
Apr 1986 • 22 pp.
Writer: Mark Gruenwald
Pencils: Bob Hall
Inks: Sam De La Rosa
Cover: Hall, Bob Layton

"Love and Death"

It's payback time, as Hyperion battles Hyperion to the death, with The Squadron Supreme caught in the middle.

Mark Gruenwald and Bob Hall do their Dr. Spectrum-Nuke battle one better, as titans clash in a battle spanning seven pages. This is Hall's last issue on the book, but he sure makes it memorable. Check out the look of pure horror and disbelief on Power Princess' face, when she learns the man she falls in love with in the aftermath of her husband's death is really an impostor.

A few subplots also occur, such as Blue Eagle learning he's not morally superior to the once-evil Quagmire, who saves 30 people single-handedly.

Best CBC copy: 9.8

Then 75c NOW $1

	UNSLABBED Near Mint
222	30
223-226	20
227	30
228-231	20
232	30
233	40
➥Kryptonite destroyed	
234-238	18
239	30
➥Giant-sized	
240-244	18
245	22
246-251	18
252	60
➥100-page issue	
253	18
254	22
255-264	9
265-271	8
272	20
➥100-page issue	
273-277	7
278	17
➥100-page issue	
279-283	5
284	7
285-286	5
287-292	4
293-299	3
300	11
301-350	3
351-399	2
400	5
401-422	2
423	5
Ann 1	600
Ann 2	325
Ann 3	210
Ann 4	180
Ann 5	105
Ann 6	90
Ann 7	62
Ann 8	46
Ann 9-10	5
Ann 11	4
Ann 12	3
Special 1-3	4

Superman
DC, 1987

0	3
1-2	4
3-5	3
6-8	2
9	4
10-49	2
50	4
51-52	2
53	3
54-72	2
73	3
74	4
75	5
➥Death of Superman	
75/CS	12
75/Platinum	40
76-77	3
78	2
78/CS	3
79-82	2
82/Variant	4
83-99	2
100	3
100/Variant	4
101-122	2
123	3
123/Variant	5
124-150	2
150/Variant	4
151-170	2
171	4
172-174	2
175	4
176-190	2
190/A	4
191	2
192	3
193-199	2
200	4
201	8
202	2
203	6
204	4
204/Sketch	250
204/DF Lee	30
204/DF Azzarell	25
205/Lee	4
205/Variants	3
205/DF Turner	25
206-207	3
208	5
209	4
210-215	3
216	5
➥Inf. Crisis tie	
217	7
➥OMAC app.	
218	5
219	6
➥Sacrifice Pt. 1	
219/Variant-226	3
650	8
651-663	3
1000000	4
1000000/Ltd.	15
Ann 1	4
Ann 2-6	3
Ann 7	4
Ann 8-11	3
Ann 12	4
GS 1-2	5
GS 3	6
Special 1	4
3D 1	5

Superman Adventures
DC, 1996

1-3	3
4-20	2
21	4
22-66	2
Ann 1	4
Special 1	3

Superman Family
DC, 1974

164	35
➥100-page issue	
165-169	13
➥100-page issue	
170-177	11
178-180	5
181-200	4
201-222	3

Superman's Girl Friend Lois Lane
DC, 1958

1	2600
2	625
3	415
4-5	300
6-10	220
11-18	125
19	215
20	125
21-29	86
30-50	48
51-67	34
68	44
69	34
70	175
➥1st SA Catwoman	
71	105
➥Catwoman app.	
72-73	15
74	34
75-76	15
77	24
78	15
79-85	10
86	16
87-94	10
95	25
➥Giant-sized	
96-103	8
104	16
105-106	14
107-110	6
111	10
112	6
113	14
114-120	6
121	5
122-123	8
124-137	5
Ann 1	75
Ann 2	50

Superman's Pal Jimmy Olsen
DC, 1954

1	4000
2	1250
3	675
4-5	475
6-10	335
11-20	235
21-30	150
31-40	100
41-50	75
51-56	50
57-70	30
71	25
72-73	30
74-75	25
76	30
77-88	25
89-90	20
91-94	16
95	25
96-99	16
100	25
101-103	12
104	35
➥Weird Adventures	
105-112	12
113	25
➥Anti-Superman ish	
114-119	12
120-126	10
127	16
128-130	10
131-132	8
133	10
134	25
135-140	12
141-150	10
151	8
152-163	7

Super-Team Family
DC, 1975

1	12
2-4	6
5-10	4
11-15	3

Super-Villain Team-Up
MARVEL, 1975

1	7
2	5
3-5	4
5/30¢	20
6	3
6/30¢	20
7	3
7/30¢	20
8-12	3
12/35¢	15
13	5
13/35¢	15
14	3
14/35¢	15
15-17	3

Swamp Thing
DC, 1972

1	60
2	30
3-4	20
5-6	15
7	12
8-10	10
11-24	5

Swamp Thing
DC, 1986

46	4
47-49	3
50	4
51	3
52	4
53	5
➥Batman app.	
54-81	3
82-83	2
84	5
➥Sandman app.	
85-89	2
90	3
91-99	2
100	3
101-124	2
125	3
126-140	2
140/Platinum	6
141-149	2
150	3
151-158	2
159-171	3
Ann 4-5	4
Ann 6	3
Ann 7	4

Tales From the Crypt
E.C., 1950

20	775
21	900
22	700
23-25	520
26-30	400
31	460
32	300
33	675
➥Crypt Keeper origin	
34-46	295

Tales of Asgard
MARVEL, 1968

1	30

Tales of Suspense
MARVEL, 1959

1	1400
2	540
3	475
4	450
5-10	325
11-20	240
21-32	150
33-38	135
39	3500
➥1st Iron Man	
40	1100
41	650
42-45	325
➥1st Crim. Dynamo	
46-47	210
48	265
➥1st red/gold armor	
49	210
50	155
51	105
52	140
53	120
54-56	62
57	170
58-59	210
➥Cap stories start	
60	120
61-62	82
63	180
➥Bucky origin	
64	72
65-66	125
➥Red Skull origin	
67-70	52
71-80	42
81-99	32

Tales of the Unexpected
DC, 1956

1	750
2	385
3	275
4-5	225
6-10	165
11-20	125
21-30	100
31-39	85
40	650
➥Space Ranger starts	
41-42	275
43	450
➥Space Ranger cover	
44-45	200
46-50	150
51-55	125
56-60	100
61-70	85
71-74	60
75-82	50
83-90	30
91-100	22
101-104	20
➥Becomes *Unexpected*	

Tales to Astonish
MARVEL, 1959

1	2000
2	635
3-5	440
6-10	355
11-20	265
21-26	200
27	3600
➥1st Hank Pym	
28-34	175
35	1900
➥1st Ant-Man	
36	625
37-40	350
41-43	230
44	500
➥1st Wasp	
45-48	150
49	250
➥1st Giant Man	
50-56	95
57	125
➥Spider-Man app.	
58	95
59	150
➥Giant-Man vs. Hulk	
60	175
➥Hulk stones start	
61	75
62	90
➥1st Leader	
63-65	75
66-69	70
70	100
➥Namor stories start	
71-81	55
82	78
➥Iron Man app	
83-90	55
91	52
➥Silver Surfer app.	
92-93	75
➥Silver Surfer app	
94-99	50
100	75
101	85

Flashbacks

Silver Age ...

45 yrs SEPTEMBER 1963

With Marvel's ***The X-Men*** #1, **Stan Lee** and **Jack Kirby** introduce **Professor X**, **Cyclops**, **Angel**, **Beast**, and **Marvel Girl** — not to mention their foe **Magneto**.

45 yrs SEPTEMBER 1963

With Marvel's ***The Amazing Spider-Man*** #4, **Stan Lee** and **Steve Ditko** introduce **Betty Brant**, **Liz Allen**, and the villainous (and particulate) **Sandman**.

45 yrs SEPTEMBER 1963

The Super Skrull makes his first appearance in Marvel's ***Fantastic Four*** #18 by **Stan Lee** and **Jack Kirby**.

45 yrs SEPTEMBER 1963

What was in the water of the Marvel drinking fountain during the summer of 1963? **The Avengers** make their first appearance in ***Avengers*** #1 by **Stan Lee** and **Jack Kirby**.

45 yrs SEPTEMBER 1963

Speaking of that summer, **Mera** makes her first appearance in DC's ***Aquaman*** #11 in "Doom from Dimension Aqua!" by **Jack Miller** and **Nick Cardy**.

45 yrs SEPTEMBER 1963

In DC's ***Adventure Comics*** #312, the valiant **Proty**, **Chameleon Boy**'s telepathic pet and a valued member of **The Legion of Super-Pets**, bites The Big One in a story by **Edmond Hamilton** and **John Forte**.

40 yrs SEPTEMBER 1968

DC's ***Brother Power the Geek*** #1 introduces the living clothing dummy. By **Joe Simon** and **Al Bare**, the story causes jaws to drop in the world of comics fandom.

Spider-Man/Red Sonja
Marvel/Dynamite

$19.99, color, 120 pgs., available now
Writer: Michael Avon Oeming
Artist: Mel Rubi
reviewed by **Kurt A. Krug**
★★★

You almost can't call this story a cross-company crossover, since Marvel had the rights to Red Sonja and Kulan Gath, both licensed properties, in the 1970s and 1980s. Nonetheless, it was gracious of Dynamite to farm out Sonja so she could team up with Spider-Man again.

Here, Spidey and Sonja — who possesses the body of Mary Jane again — battle Gath and Venom. Michael Avon Oeming has done his research with these characters and does justice to Chris Claremont and John Byrne, chroniclers of *Marvel Team-Up* #79, in which Spidey and Sonja first met.

Mel Rubi's art is great stuff, though it takes a chapter before he seems comfortable drawing Spidey. That's not to say that the chapter it took him to warm up isn't good — it is. He has drawn stunning visuals in this story, and here's hoping he gets more high-profile gigs. A nice bonus is a reprint of *Marvel Team-Up* #79 to show readers how these two heroes' relationship began.

Reprints: *Spider-Man/Red Sonja* #1-5 and *Marvel Team-Up* #79.

www.marvel.com
ISBN: 0-78512-744-5

UNSLABBED Near Mint

Tarzan
DELL, 1948
1 . . . 900
2 . . . 525
3-5 . . . 385
6-9 . . . 290
10 . . . 260
11 . . . 235
12-15 . . . 220
16-20 . . . 160
21-30 . . . 135
31-54 . . . 80
55-70 . . . 50
71-79 . . . 42
80-99 . . . 30
100 . . . 40
101-110 . . . 28
111-120 . . . 25
121-131 . . . 20

Tarzan
GOLD KEY, 1962
132-154 . . . 14
155 . . . 18
156-162 . . . 10
163-164 . . . 8
165 . . . 10
166-167 . . . 8
168 . . . 10
169-170 . . . 8
171 . . . 10
172-200 . . . 7
201-206 . . . 6

Tarzan
DC, 1972
207 . . . 17
208 . . . 10
209-210 . . . 6
211-229 . . . 4
230-235 . . . 8
236-258 . . . 3

Tarzan
MARVEL, 1977
1 . . . 3
1/35¢ . . . 15
2 . . . 2
2/35¢ . . . 15
3 . . . 2
3/35¢ . . . 15
4 . . . 2
4/35¢ . . . 15
5 . . . 2
5/35¢ . . . 15
6-29 . . . 2
Ann 1 . . . 3
Ann 2-3 . . . 2

Teenage Mutant Ninja Turtles
MIRAGE, 1984
1 . . . 300
1/Counterfeit . . 2
2 . . . 28
2/Counterfeit . . 2
3-3/Misprint . . 15
4 . . . 12
5 . . . 4
6 . . . 3
7 . . . 5
8 . . . 4
9-10 . . . 3
11 . . . 4
12-15 . . . 3
16-62 . . . 2

Teen Titans
DC, 1966
1 . . . 260
2 . . . 100
3-5 . . . 40
6-10 . . . 32
11-17 . . . 28
18-22 . . . 33
23-25 . . . 18
26-30 . . . 12
31 . . . 20
➥Giant-sized
32-38 . . . 18
39-43 . . . 12
44-47 . . . 7
48 . . . 12
49 . . . 7
50 . . . 20
51-53 . . . 6

Teen Titans
DC, 1996
1 . . . 4
2-10 . . . 3
11 . . . 2
12 . . . 3
13-24 . . . 2
Ann 1 . . . 4
Ann 1999 . . . 5

Terry and the Pirates Comics
HARVEY, 1947
3 . . . 285
4 . . . 160
5 . . . 100
6-10 . . . 65
11-20 . . . 55
21-25 . . . 45
26-28 . . . 28

Thing
CHARLTON, 1952
1 . . . 735
2-4 . . . 585
5-9 . . . 540
10-14 . . . 390
15-17 . . . 295

Thing
MARVEL, 1983
1 . . . 6
2-10 . . . 2
11-13 . . . 1
14 . . . 2
15-36 . . . 1

30 Days of Night
IDEA & DESIGN WORKS, 2002
1 . . . 55
1/2nd . . . 7
2 . . . 25
3 . . . 10
Ann 2004 . . . 5

Thor
MARVEL, 1966
126 . . . 125
127-140 . . . 45
141-160 . . . 32
161-164 . . . 25
165 . . . 40
➥Warlock app.
166 . . . 36
167 . . . 24
➥Galactus origin
168-169 . . . 36
➥Galactus origin
170-177 . . . 20
178-179 . . . 18
180 . . . 24
➥Thor vs. Mephisto
181 . . . 23
182-192 . . . 12
193 . . . 55
➥Sliver Surfer app.
194-199 . . . 12
200 . . . 16
201-205 . . . 9
206-224 . . . 7
225 . . . 14
➥1st Firelord
226 . . . 7
227-260 . . . 5
260/35¢ . . . 15
261 . . . 5
261/35¢ . . . 15
262 . . . 5
262/35¢ . . . 15
263 . . . 5
263/35¢ . . . 15
264 . . . 5
264/35¢ . . . 15
265-299 . . . 3
300 . . . 8
301-336 . . . 2
337 . . . 7
➥1st Beta Ray Bill
338 . . . 3
339 . . . 5
340 . . . 4
341 . . . 3
342 . . . 4
343-348 . . . 2
349 . . . 3
350-373 . . . 2
374 . . . 3
375-400 . . . 2
401-410 . . . 1
411 . . . 3
412 . . . 2
413-431 . . . 1
432-433 . . . 2
434-449 . . . 1
450 . . . 3
451-473 . . . 1
474-475 . . . 2
475/Variant . . . 3
476-481 . . . 2
482 . . . 3
483-499 . . . 2
500 . . . 3
501-502 . . . 2
Ann 2 . . . 65
Ann 3 . . . 12
Ann 4 . . . 10
Ann 5-6 . . . 8
Ann 7 . . . 7
Ann 8 . . . 6
Ann 9-12 . . . 4
Ann 13-19 . . . 3

Thor
MARVEL, 1998
1 . . . 5
1/A . . . 20
1/B . . . 5
1/C . . . 6
1/D . . . 8
1/E . . . 5
2-2/A . . . 3
3-11 . . . 2
12 . . . 3
12/DF . . . 15
13-25 . . . 2
25/Gold . . . 5
26-31 . . . 2
32 . . . 4
33-34 . . . 2
35 . . . 3
36-61 . . . 2
62-79 . . . 3
80 . . . 28
➥Avngrs Dissmbled
81 . . . 5
➥Avngrs Dissmbled
82-84 . . . 4
➥Avngrs Dissmbled
85 . . . 3
Ann '99-'01 . . . 4

Thor
MARVEL, 2007
1 . . . 3
1/Variants . . . 7
2 . . . 3
2/Dell Otto . . . 5
3-6 . . . 3

Three Stooges
GOLD KEY, 1961
7 . . . 48
8-10 . . . 40
11-20 . . . 28
21-30 . . . 22
31-40 . . . 18
41-55 . . . 15

Thrilling Comics
BETTER, 1940
1 . . . 2000
2 . . . 800
3 . . . 650
4-10 . . . 500
11-18 . . . 425
19 . . . 500
➥1st Amer. Crusader
20 . . . 425
21-30 . . . 350
31-40 . . . 310
41 . . . 700
➥Hitler cover
42-52 . . . 270
53-70 . . . 225
71-80 . . . 90

THUNDER Agents
TOWER, 1965
1 . . . 140
2 . . . 75
3-5 . . . 55
6-8 . . . 42
9-10 . . . 35
11-15 . . . 38
16-19 . . . 22
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Thunderbolts
MARVEL, 1997
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2-5 . . . 3
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103 . . . 8
104-109 . . . 3
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Tick
NEC, 1988
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Special 1 . . . 50
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Tiger Girl
GOLD KEY, 1968
1 . . . 35

Tigerman
ATLAS-SEABOARD, 1975
1 . . . 9
2-3 . . . 8

Time Tunnel
GOLD KEY, 1967
1 . . . 40
2 . . . 35

Titans
DC, 1999
1 . . . 3
1/Autographed 16
2-24 . . . 3
25 . . . 4
26-50 . . . 3
Ann 1 . . . 4

Tomahawk
DC, 1950
1 . . . 850
2 . . . 400
3-5 . . . 290
6-10 . . . 195
11-20 . . . 125
21-27 . . . 100
28 . . . 110
29 . . . 130
➥Frazetta art
30 . . . 90
31-40 . . . 70
41-50 . . . 56
51-56 . . . 45
57 . . . 85
➥Frazetta art
58-60 . . . 40
61-80 . . . 32
81-90 . . . 25
91-100 . . . 15
101-110 . . . 10
111-120 . . . 8
121-132 . . . 6
133-140 . . . 5

Tom & Jerry Comics
DELL, 1949
60 . . . 50
61-65 . . . 40
66-70 . . . 36
71-80 . . . 28
81-90 . . . 24
91-100 . . . 18
101-110 . . . 14
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231-300 . . . 2
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330 . . . 20
331-341 . . . 7
342-344 . . . 15

Tomb of Darkness
MARVEL, 1974
9 . . . 20
➥Cont'd from Beware
10-20 . . . 10
20/30¢ . . . 20
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22-23 . . . 10

Tomb of Dracula
MARVEL, 1972
1 . . . 100
2-3 . . . 35
4 . . . 30
5-6 . . . 18
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8-9 . . . 12
10 . . . 100
➥1st Blade
11 . . . 10
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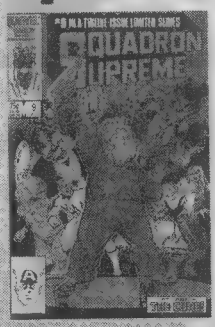
13 . . . 35
➥Blade origin
14 . . . 12

RETROVIEW

Squadron Supreme #9 ★★★★



"Borrowed Time"

While Nighthawk recruits more super-powered beings to his cause, Tom Thumb again encounters The Scarlet Centurion, who has a cure for cancer. In the aftermath of his battle with the evil Hyperion, the good Hyperion loses his sight, which he feels is penance for beating his doppelgänger to death. Power Princess says she fell in love with the doppelgänger, thinking he was the real McCoy. He may be dead, but her feelings for the real Hyperion are not.

Marvel
May 1986 • 22 pp.
Writer: Mark Gruenwald
Pencils: Paul Ryan
Inks: Sam De La Rosa
Cover: Ryan, Bill Sienkiewicz

This issue features a poignant, profound highlight, as Tom Thumb learns The Scarlet Centurion double-crossed him over the cure for cancer.

© Marvel

Best CGC copy: 9.6 — Then 75¢ NOW $1

RETROVIEW

Squadron Supreme #10 ★★★

© Marvel

"The Dark from Within"

Nighthawk sends Red Stone and Moonglow to infiltrate the ranks of The Squadron Supreme, while the comatose Quagmire's dark-dimension powers get out of hand. The Squadron Supreme doesn't have much time to mourn the death of Tom Thumb, as Quagmire's powers overload, threatening to suck their HQ and them along with it into the dark dimension.

Sam De La Rosa's inks complement Ryan's pencils. He doesn't overpower the artist the way some other inkers do. He does what an inker's supposed to do: embellish the pencils.

Marvel
Jun 1986 • 22 pp.
Writer: Mark Gruenwald
Pencils: Paul Ryan
Inks: Sam De La Rosa
Cover: Ryan/Bob Layton

Best CGC copy: **9.8**

Then 75¢ NOW $1

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Tomb of Dracula
MARVEL, 2004
1-4 3

Tomb of Dracula
MARVEL, 1979
1 15
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Tomb Raider: The Series
IMAGE, 1999
0 3
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9/Dynamic blue 7
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10 3
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10/Red foil . . . 10
11 3
11/Graham 7
12 3
12/Graham 8
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15/Dynamic . . 10
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48/Variant-50 . . 3
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Top 10
DC, 1999
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Top-Notch Comics
M.L.J., 1939
1 3500
2 1500
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4 825
5 900
6-8 650
9 3000
➥1st Black Hood
10 1000
➥2nd Black Hood
11-15 625
16-20 550
21-30 425
31-45 250

Tower of Shadows
MARVEL, 1969
1 55
2-5 25
6-8 15
9 8
Special 1 22

Transformers
MARVEL, 1984
1 10
2-3 5
4-20 3
21-69 2
70-76 5
77-79 10
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Trigger Twins
DC, 1973
1 18

Trouble
MARVEL, 2003
1-5 3

True 3-D
HARVEY, 1953
1-2 30

Truth: Red, White & Black
MARVEL, 2003
1 5
2-7 4

Turok, Son of Stone
DELL, 1956
3 155
4-5 125
6-7 110
7/15¢ 135
8-10 110
11-20 75
21-30 48
31-40 38
41-50 28
51-60 22
61-70 15
71-90 10
91-110 8
111-130 6
GS 1 100

TV Stars
MARVEL, 1978
1 15
2-4 7

Twilight Experiment
DC, 2005
1-6 3

Twilight Zone
GOLD KEY, 1962
1 90
2 55
3 42
4-10 35
11-20 30
21-27 16
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31-40 8
41-51 6
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Two-Fisted Tales
E.C., 1950
18 700
19 500
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Two-Gun Kid
MARVEL, 1948
1 660
2 300
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5 200
6-10 165
11-12 125
13-20 90
21-30 80
31-44 60
45-46 55
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48 50
49-50 40
51 50
52 40
53-54 20
55 40
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➥Two-Gun Kid origin
61-80 12
81-92 8
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131 4
131/30¢ 20
132-136 4

2001, A Space Odyssey
MARVEL, 1976
1-7 5
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8 12
8/35¢-10/35¢ . . 5
GS 1 12

Ultimate Fantastic Four
MARVEL, 2004
1 5
2 4
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8 4
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13/Sketch 6
14-18 2
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21 6
21/Variant 8
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24-37 3
Ann 1-Ann 2 . . . 4
Book 1 13

Ultimate Iron Man
MARVEL, 2005
1/Kubert 5
1/Hitch 4
1/Sketch 6
2-5 3

Ultimate Nightmare
MARVEL, 2004
1 3
2-5 2

Ultimates
MARVEL, 2002
1 7
1/DF Millar . . . 20
1/DF Quesada. 25
2 9
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13/DF Millar . . 20

Ultimate Secret
MARVEL, 2005
1-4 3

Ultimate Spider-Man
MARVEL, 2000
½ 8
½/A 18
1 65
1/White 375
1/Dynamic . . . 175
1/Kay-Bee 4
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1/Target 175
3 16
4 8
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6/Niagara 35
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8/Payless-10 . . 6
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62 8
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➥Gwen Stacy returns
64 4
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66 2
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Ann 2 3
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Ultimate X-Men
MARVEL, 2000
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1/Checkers . . . 30
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1/Universal . . . 60
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62-74 3
75 4
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Ann 1-Ann 2 . . . 4

Umbrella Academy: Apocalypse Suite
DARK HORSE, 2007
1 8
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Uncanny X-Men
MARVEL, 1970
-1 2
142 25
➥Future Past
143 8
144 6
145 7
146-148 6
149-157 5
158 6
➥Rogue app.
159-161 5
162 6
163-166 5
167 4
➥Rogue joins team
168-175 5
176-177 4
178 5
179 4
180 3
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182-183 5
184-186 4
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191 5
192 4
193 5
194-199 3
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➥Portacio art
202-209 4
210-211 5
➥Wolv. vs. Sabretooth
212-213 8
➥Wolv. vs. Sabretooth
214-215 3
216 4
217-218 3
219-220 4
221 7
➥1st Mr Sinister
222 5
➥Wolv. vs. Sabretooth
223 4
224-231 3
232 4
233-243 3
244 5
➥1st Jubilee
245-247 3
248 5
➥1st Jim Lee X-Men

Flashbacks

The Silver Age and Later ...

35 yrs SEP 3 1973 — **George Gately [Gallagher]**'s ***Heathcliff*** comic strip begins from McNaught Syndicate — five years before the debut of another popular cartoon cat. It later moves to Creator's Syndicate.

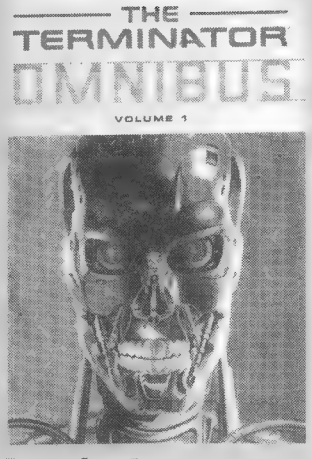
35 yrs SEP 15 1973 — ***Star Trek*** boldly enters the world of animation, as the cartoon world of the future becomes a Saturday morning series on NBC.

35 yrs SEPTEMBER 1973 — **Man-Wolf** makes his first appearance. **J. Jonah Jameson**'s now-hirsute astronaut son appears in a story in ***Amazing Spider-Man*** #124 by **Gerry Conway**, **Gil Kane**, **John Romita**, and **Tony Mortellaro**.

35 yrs SEPTEMBER 1973 — With #100, **Paul Levitz** steps down as publisher of ***The Comic Reader*** in order to accept full-time employment at DC.

35 yrs SEPTEMBER 1973 — With elections on everyone's mind, DC provides its readers with ***Prez*** #1. The story by **Joe Simon** and **Jerry Grandenetti** features "the first teen President of the U.S.A."

30 yrs SEPTEMBER 1978 — DC adds 8 pages to standard comics, increases their price from 35¢ to 50¢, introduces back-up features and series, and bills the event as "**The DC Explosion**."



Terminator Omnibus Vols. 1-2
Dark Horse

$24.95@, color, 352 pgs. (Vol. 1), 374 pgs. (Vol. 2)
Writers and artists: Various
reviewed by **Kurt A. Krug**
★★★

After reading the *Terminator* franchise's comic-book mythos, you wonder if the writers of *Terminator: The Sarah Connor Chronicles* were inspired by these stories. Many occur before 1991's *Terminator 2: Judgment Day*, because Sarah Connor is only mentioned. Other freedom fighters are sent back in time to stop other Terminators from killing her and her son John.

James Robinson provides an arc in which three Terminators are sent back with a resistance fighter as their prisoner. Perhaps the best story in both volumes is Robinson and Matt Wagner's one-shot in which a Terminator hunts Sarah Connor — but not the series Sarah Connor, rather another woman with the misfortune of having the same name. Considering the cost, these Omnibus editions are tops in value.

Reprints: Vol. 1: *The Terminator: Tempest*, *Terminator: One-Shot*, *Terminator: Secondary Objectives*, and *The Terminator: The Enemy Within*; Vol. 2: *Dark Horse Presents* #138, *The Terminator Special* #1, *The Terminator: Endgame*, *The Terminator: Hunters and Killers*, and *The Terminator: The Dark Years*.

www.darkhorse.com
ISBNs: Vol. 1: 978-1-59307-916-1
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Uncanny X-Men
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259 4
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➥1st Gambit
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492 6
493-497 3
Ann 1 50
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Ann 1995 4
Ann '96-'98 . . . 3
Ann '00-'01 . . . 4

Uncle Scrooge
DELL, 1953
4 310
5 220
6-7 185
8 140
9-10 125
11-15 100
16-20 80
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71 38
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201-219 6
220-240 5
241-260 4
261-299 3
300-308 2
309-318 7

Uncle Scrooge
GEMSTONE, 2003
319-349 7

Unexpected
DC, 1968
105 50
➥Was Tales of . .
106-113 35
114-116 30
117-127 25
128 45
➥Wnghtson art
129-139 20
140-156 15
157-162 30
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163-188 10
189-190 7
191 10
192-206 7
207-222 5

Unknown Soldier
DC, 1977
205-210 5
211-229 4
230-247 3
248-249 5
250-267 3
268 5

Unknown Worlds
ACG, 1960
1 90
2 60
3 45
4-5 40
6-8 35
9 50
10 35
11-20 28
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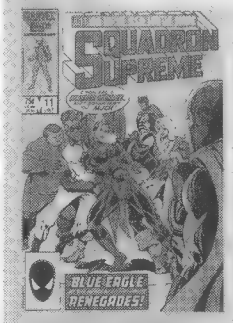
Unusual Tales
CHARLTON, 1955
1 125

RETROVIEW

Squadron Supreme #11 ★★★½



Marvel
Jul 1986 • 22 pp.
Writer: Mark Bruenwald
Pencils: Paul Ryan
Inks: Sam De La Rosa
Cover: Ryan, Bob Layton

"Betrayal"

More of Nighthawk's agents — Inertia, Haywire, and Thermite — are sent to join The Squadron Supreme to subvert it, as the mini-series heads towards its climax. Nighthawk teams with Master Menace to oppose the very team he helped found. Menace designs his own version of the B-Mod machine and uses it on The Squadron's Institute of Evil recruits, reverting them to their previous personalities. They pretend that they're still good as part of Nighthawk's plan.

Morals are compromised as Nighthawk uses the B-Mod machine — something that is anathema to him — on Blue Eagle, who suspects something isn't right.

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TIMELY, 1941
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2 4400
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Usagi Yojimbo
FANTAGRAPHICS, 1986
1 8
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Summer 1 5

Usagi Yojimbo
MIRAGE, 1993
1 5
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DC, 1985
1 2
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Valor
E.C., 1955
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Special 1 30

Vampire Tales
MARVEL, 1973
1 35
2-7 18
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Ann 1 30
➥Scarce

Vault of Evil
MARVEL, 1973
1 60
2-4 25
5-10 15
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Vault of Horror
E.C., 1950
12 4000
13 800
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Vengeance Squad
CHARLTON, 1975
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Venom
MARVEL, 2003
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Veronica
ARCHIE, 1989
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V for Vendetta
DC, 1988
➥Alan Moore series
1-10 3

Vicki
ATLAS-SEABOARD, 1975
1 28
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Villains United
DC, 2005
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Vision & Scarlet Witch
MARVEL, 1982
1-4 2

Vision & Scarlet Witch
MARVEL, 1985
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Wacky Races
GOLD KEY, 1969
1 40
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3-7 20

Walking Dead
IMAGE, 2003
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➥Barks Donald starts
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88 270
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91-97 190
98 365
➥Unc. Scrooge starts
99 190
100 200
101-112 155
113-116 90
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118-123 85
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126-129 130
130-133 125
134 200
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140 225
➥1st Barks Gyro
141-150 94
151-170 88
171-200 80
201-240 75
241-260 60
261-283 50

RETROVIEW

Squadron Supreme #12 ★★★★

© Marvel

"The Dregs of Victory"

This issue posits that there's no such thing as victory without cost, as The Squadron Supreme battles Nighthawk and his team, whose number includes Black Archer (formerly named Golden Archer). Nighthawk makes Hyperion see that, even though his utopian plan has the best intentions, its noble ends are being achieved by ignoble means.

Once again, Mark Gruenwald outdoes himself with this profound issue, exploring the gray area many other writers in super-hero comics have dared: Who is right and who is wrong in a super-hero's campaign to bring peace to the world by ruling it?

Marvel
Jul 1985 • 44 pp.
Writer: Mark Gruenwald
Pencils: Paul Ryan
Inks: Sam De La Rosa
Cover: Ryan, Bob Layton

GGC copy: **9.8** **Then $1.25 NOW $2**

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600-611 6
612-648 7

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GEMSTONE, 2003
634-661 7

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Wanted
IMAGE, 2003
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3/A 4
4-6 3

Wanted World's Most Dangerous Villains
DC, 1972
1 10
2-3 8
4-9 6

War
CHARLTON, 1975
1 8
2-10 5
11-22 3
23-49 2

War Is Hell
MARVEL, 1973
1 25
2 18
3-5 14
6-8 10
9-15 8

Warlock
MARVEL, 1972
1 32
2-3 15
4-5 8
6-8 7
9-11 10
12 8
12/30¢ 15
13 8
13/30¢ 15
14 8
14/30¢ 15
15 8

Warlord
DC, 1976
1 10
2 4
3-6 3
7-29 2
30-47 1
48 2

UNSLABBED Near Mint

49-130 1
131 2
132 1
133 2
Ann 1 3
Ann 2-6 1

Warlord
DC, 1992
1-6 2

Warlord
DC, 2006
1-10 3

Watchmen
DC, 1986
1 8
➥Moore, Gibbons series
2-3 5
4-12 4

Way of the Rat
CROSSGEN, 2002
1-24 3

Weapon X
MARVEL, 1995
1-4 2

Weapon X
MARVEL, 2002
1-8 2
9-28 3

Web of Horror
MAJOR MAGAZINES, 1969
1-3 30
➥1st Wrightson cvr

Web of Spider-Man
MARVEL, 1985
1 8
2 6
3 5
4-10 4
11-28 3
29 5
30 4
31-32 5
33-35 3
36 4
37 3
38 5
39-47 3
48 8
➥1st Demogoblin
49 2
50 3
51-57 2

UNSLABBED Near Mint

58 3
59 8
60-61 3
62-89 2
90 5
91-99 2
100 4
101-105 2
106/CS 5
106 1
107-113 2
113/CS 4
114-116 2
117 3
117/Variant ... 5
118 3
119 2
119/CS 6
120 4
121-124 2
125 3
125/Variant ... 4
126-129 2
129/CS 5
Ann 1 7
Ann 2 6
Ann 3-10 3
SS 1 4

Weird Fantasy
E.C., 1950
1 1150
2 500
3-4 425
5 335
6-10 240
11-13 180
14 300
15 200
16-19 170
20 200
21 285
22 140

Weird Mystery Tales
DC, 1972
1 30
2 20
3 15
4-10 12
11-20 10
21 15
22-24 10

Weird Science
E.C., 1950
1 1450
2 625

UNSLABBED Near Mint

3-4 575
5-10 360
11-14 230
15-18 260
19-22 335

Weird Science-Fantasy
E.C., 1954
23-24 235
25 270
26 220
27 235
28 260
29 450

Weird Science-Fantasy Annual
E.C., 1952
1 2000
2 1200

Weird Suspense
ATLAS-SEABOARD, 1975
1 12
2 8
3 7

Weird Terror
COMIC MEDIA, 1952
1 500
2-4 300
5 230
6 260
7 230
8 260
9-10 200
11 260
12 190
13 200

Weird War Tales
DC, 1971
1 125
2 75
3 45
4-5 30
6-10 20
11-20 12
21-31 8
32-50 6
51-92 5
93 6
94-101 5
102-124 4

Weird Western Tales
DC, 1972
12 45
13 30
14-15 20
16-28 12
29 16
30-42 8
43-50 6
51-70 5

Weird Wonder Tales
MARVEL, 1973
1 14
2-3 7
4-7 5
8-15 4
15/30¢ 20
16 4
16/30¢ 20
17 4
17/30¢ 20
18-22 4

Weird Worlds
DC, 1972

UNSLABBED Near Mint

1 12
2-5 7
6 8
7 6
8-10 5

Wendy, the Good Little Witch
HARVEY, 1960
1 60
2 40
3-5 28
6-10 22
11-15 14
16-20 12
21-25 8
26-30 6
31-40 5
41-50 4
51-60 3
61-93 2
94-97 1

Werewolf By Night
MARVEL, 1972
1 80
2 30
3 15
4 18
5-10 15
11-14 12
15 15
16-17 12
18-20 10
21-31 8
32 60

UNSLABBED Near Mint

➥1st Moon Knight
33 30
34 8
35-36 5
37 10
38 5
38/30¢ 15
39 5
39/30¢ 15
40-41 5
42 12
43 18

West Coast Avengers
MARVEL, 1984
1 3
2-4 2

West Coast Avengers
MARVEL, 1985
1-3 2
4 3
5-46 1
Ann 1-3 2

Western Action
ATLAS-SEABOARD, 1975
1 9

Western Gunfighters
MARVEL, 1970
1 28
2-3 15
4 18

UNSLABBED Near Mint

5-7 15
8-16 7
17-33 5

Western Kid
MARVEL, 1971
1 17
2-5 8

Western Roundup
DELL, 1952
1 165
2 120
3-5 75
6-10 65
11-17 55
18 65
19-23 55
24 60
25 80

What If...?
MARVEL, 1977
1 15
2 10
3-5 8
6-10 5
11-12 4
13 5
14-15 4
16 3
17 4
18-26 3
27 5
28 8
29 3
30-31 8

UNSLABBED Near Mint

32-34 3
35 5
36-45 3
46 4
47 3
Special 1 4

What If...?
MARVEL, 1989
-1 2
1 4
2-20 3
21-23 2
24 4
25 3
26-49 2
50 3
51-104 2
105 12
106-114 3

Where Creatures Roam
MARVEL, 1970
1 25
2-8 10

Where Monsters Dwell
MARVEL, 1970
1 32
2-5 10
6-11 8
12 10
13-31 8
32-38 7

Flashbacks

And ...

25 yrs SEPTEMBER 1983

All Star Squadron #25 provides the first view of **Infinity, Inc.** "The Infinity Syndrome" is by **Roy Thomas**, **Jerry Ordway**, and **Mike Machlan**.

25 yrs SEPTEMBER 1983

With its 11th issue, the first U.S. newsstand magazine devoted to comics — ***Comics Scene*** — is canceled.

25 yrs SEPTEMBER 1983

DC's ***Adventure Comics***, the longest continuously published comic book, is canceled after 45 years. The series ends with #503 and the magazine in a digest format packed with reprints from the preceding decades.

25 yrs SEPTEMBER 1983

DC's ***Sword of the Atom*** #1 by **Jan Strnad** and **Gil Kane** begins a four-issue mini-series in which, with Ray and Jean Palmer separated, **The Atom** is trapped at his six-inch size.

25 yrs SEPTEMBER 1983

Adrian Chase, the new Vigilante, is introduced in DC's ***The New Teen Titans Annual*** #2 by **George Pérez**, **Marv Wolfman**, and **Pablo Marcos**.

15 yrs SEPTEMBER 1993

Hulk 2099 first appears in Marvel's ***2099 Unlimited*** in a story by **Gerard Jones** and **Dwayne Turner**.

That Salty Air
Top Shelf

$10, b/w, 110 pgs., available now

Writer and artist: Tim Sievert

reviewed by **Bernard C. Cormier** ★★★½

That Salty Air is like *Highway to Heaven* crossed with *The Twilight Zone.*

In *Highway to Heaven,* Michael Landon's angelic character wandered through the lives of people suffering from different problems. His methods were subject to each individual situation but he would make sure to set the episode's guest star on the right path. *The Twilight Zone* used elements of science fiction, with the help of its host, to send moral messages to its viewers.

What if Landon's character were a silent killer octopus determined to help families overcome loss and such other common problems as depression?

That's what you get in *That Salty Air.*

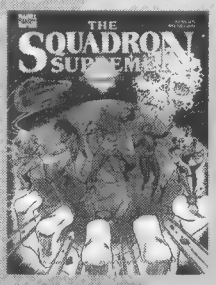
A poor fisherman and his wife live on the shore. The man's self-destruction detonator nearly goes off when he's informed that his mother's drowned, the landlord wants his money, and his wife's pregnant. All in the same day.

Will an octopus put him on the right path? It's an enjoyable book for people who like interpreting comics in their own way.

www.topshelfcomix.com
ISBN: 978-1-60309-005-6

RETROVIEW

S.S.: Death of a Universe ★★★★



"Death of a Universe"

In this sequel to the limited series, The Squadron Supreme barely has time to put in place its plans to dismantle its utopian program, when a horrible new menace threatens the world. The Squadron Supreme has no choice but to team up with The Scarlet Centurion, Master Menace, Professor Imam (its Earth's answer to The Sorcerer Supreme), and their subversive members to battle The Nth Man (an obscure *Marvel Two-in-One* villain), who has the power of a black hole.

Marvel
ca. 1989 • 82 pp.
Writer: Mark Gruenwald
Pencils: Paul Ryan
Inks: Al Williamson
Cover: Ryan, Williamson

Once again, there are heavy fatalities, as several members die and the team is banished to the mainstream Marvel Earth, where they later appear in Mark Gruenwald's *Quasar* series.

© Marvel

No CBG copies **Then $9.95 NOW $10**

Whiz Comics
FAWCETT, 1940

	UNSLABBED Near Mint
1	70000
➥1st Captain Marvel	
2	5200
3	3400
4	2800
5	2250
6	1650
7	1725
8-9	1650
10	1250
11-12	1100
13-14	1075
15	1250
16-18	1100
19-20	750
21	800
22-24	600
25	6200
➥1st Capt. Marvel Jr.	
26	550
27-30	525
31-32	460
33	525
34	365
35	410
36-40	365
41-43	260
44	300
45-50	260
51-60	210
61-70	175
71-82	150
83-100	130
101-120	110
121-152	100
153-155	200

WildC.A.T.s
IMAGE, 1992

	UNSLABBED Near Mint
0	3
1	4
1/3D	5
1/Gold	10
1/Variant	5
2-10	3
11	15
11/Holofoil	22
12	8
13	6
14-24	3
25	5
26-49	3
50	4
50/Variant	5
Ann 1	3
Special 1	4

Wild Frontier
CHARLTON, 1955

	UNSLABBED Near Mint
1	60
2-6	40
7	50

Witchblade
IMAGE, 1995

	UNSLABBED Near Mint
½	15
1	25
1/B	15
2	18
2/A	15
3	10
4-5	8
6-10	6
10/Dynamic	20
10/Variants	28
11-14	4
14/Gold	6
15	4
16-18/A	3
18/Am Ent	5
19-24	3
24/Variant	5
25	3
25/A	4
25/B	8
25/C	15
26-29	3
29/Variant	5
30-32	3
32/Variant	15
33-41	3
41/A	10
42-49	3
50	5
50/Dynamic	15
50/Autographed	30
50/Variants	5
51-74	3
75-75/Variant	5
76-80	3
80/Holiday	5
80/Variants	3
80/Conv	5
81-91	3
92	5
93-99	3
100/All	5
101-102	3
500	5

Witches Tales
HARVEY, 1951

	UNSLABBED Near Mint
1	310
2	260
3-10	210
11-16	190
17-19	225
20-24	190
25-28	165

Witching Hour
DC, 1969

	UNSLABBED Near Mint
1	150
2	70
3	50
4-6	25
7	18
8-13	15
14-51	10
52-66	8
67-85	5

Wolverine
MARVEL, 1982

	UNSLABBED Near Mint
1	25
2	18
3	17
4	16

Wolverine
MARVEL, 1988

	UNSLABBED Near Mint
-1	2
½	3
½/Ltd.	8
1	10
2	6
3-5	5
6	4
7-9	5
10	8
11-14	4
15	5
16-19	4
20	5
21-23	4
24-40	3
41	4
42	2
43	3
44	2
45-49	3
50	4
51-56	2
57	3
58-74	2
75	4
76-79	2
80	8
81-84	2
85	3
85/Variant	4
86-87	2
87/Deluxe	4
88	2
88/Deluxe	4
89	2
89/Deluxe	4
90	2
90/Deluxe	4
91-98	2
99	4
100	5
100/Variant	8
101-124	2
125	4
125/A-125/B	10
126-130	2
131	5
131/A	3
132-133	2
133/Variant	4
134-144	2
145	4
145/Gold foil	25
145/DF	50
145/Silver foil	30
145/Nabisco	400
146	5
147-149	2
150	3
150/Dynamic	14
151-165	2
166	3
167-189	2
Ann 1995	4
Ann 1996-Ann 1997	3
Ann 1999-Ann 2000	4
Ann 2001	3
Special 1	4

Wolverine
MARVEL, 2003

	UNSLABBED Near Mint
1	7
2	5
3	4
4-9	3
10	2
11-15	3
16	2
17	3
18-20	2
20/Variant	90
➥Retailer incentive	
20/Texas	20
➥Texas con premium	
21-26	2
26/Silvestri	15
26/DF	20
27	2
27/Quesada	25
28-29	2
30-35	3
36	5
36/Quesada	12
37-41	3
42	12
43-49	3
50	4

Wolverine: Origins
MARVEL, 2006

	UNSLABBED Near Mint
1-9/Variant	3

Wolverine: The End
MARVEL, 2004

	UNSLABBED Near Mint
1	7
1/Texas	15
2	6
3	5
4	4
5-6	3

Wolverine: The Origin
MARVEL, 2001

	UNSLABBED Near Mint
1	25
1/Dynamic	50
2	12
2/Dynamic	24
3	8
3/Dynamic	20
4	5
4/Dynamic	20
5	4
5/Dynamic	20
6	5
6/Dynamic	20

Wonder Woman
DC, 1942

	UNSLABBED Near Mint
1	17000
2	3100
3	1900
4	1200
5	1050
6-10	900
11-20	650
21-23	450
24	600
25	450
26-30	425
31-40	415
41-44	400
45	500
46-50	400
51-60	310
61-70	240
71-79	190
80-90	155
91-100	120
101-104	90
105	600
➥1st Wonder Girl	
106-110	80
111-130	70
131-149	56
150-159	50
160-161	30
162	40
163-170	30
171-180	25
181-190	33
191-200	40
201-210	14
211	25
➥100-page issue	
212-213	11
214	30
➥100-page issue	
215-218	11
219-236	7
237-260	6
261-268	5
269-279	4
280	3
281-283	5
284-299	3
300	6
301-329	3

Wonder Woman
DC, 1987

	UNSLABBED Near Mint
0	6
1	4
2-10/A	3
11-84	2
85	10
➥1st Deodato art	
86	4
87-93	3
94-99	2
100	3
100/Variant	4
101-119	2
120	3
121-139	2
139/Ltd.	15
140-199	2
200	4
201-213	2
214	25
➥Inf. Crisis tie	
215	10
216	7
217	6
218	5
219	15
➥Max Lord dies	
219/2nd	3
➥2nd print	
220	12
221-1000000	3
Ann 1-2	2
Ann 3	3
Ann 4	4
Ann 5	3
Ann 6	4
Ann 7-8	3
Special 1	2

Woody Woodpecker
DELL, 1952

	UNSLABBED Near Mint
16-20	14
21-50	12
51-72	9
73-75	25
76-100	15
101-120	10
121-130	6
131-170	3
171-187	2
188-189	10
190-191	25
193-201	15

World's Best Comics
DC, 1941

	UNSLABBED Near Mint
1	18000

World's Finest Comics
DC, 1941

	UNSLABBED Near Mint
2	4000
3	2900
4-5	1975
6-7	1450
8	1275
9	1300
10	1050
11-16	895
17	875
18-20	805
21-30	610
31-40	530
41-60	430
61-64	320
65	540
66-70	370
71	900
➥1st Sup/Bat team	
72-73	550
74-80	375
81-90	235
91-93	175
94	525
➥Sup/Bat team origin	
95-99	175
100	260
101-110	105
111-121	85
122-142	75
143-150	52
151-152	50
153-155	45
156	55
➥Bizarro, Joker app.	
157-161	45
162-177	38
178-180	30

RETROVIEW

S.S.: New World Order ★★★

© Marvel

Marvel
ca. 1998 • 50 pp.
Writer: Len Kaminski
Pencils: Anthony Williams
Inks: Andy Lanning
Cover: Mike McKone, Tom Smith

"New World Order"

The Squadron Supreme finally returns to its own world and discovers that world has become a police state in its absence. A new Nighthawk has been leading the attack against the forces of evil and eventually joins the team.

Interestingly enough, the seven members at the end of this one-shot — Hyperion, Nighthawk, Power Princess, Amphibian, Skrullian Skymaster, Whizzer, and Dr. Spectrum — are character-for-character analogs of The JLA's core seven: Superman, Batman, Wonder Woman, Aquaman, Martian Manhunter, Flash, and Green Lantern.

J. Michael Straczynski eventually reimagined the team in his own series.

Last CBG copy: 9.8 Then $3.99 NOW $6

UNSLABBED Near Mint

181-190 25
191-197 20
➥Sup/Flash race
198-199 80
➥Sup/Flash race
200-212 16
213-228 14
229-270 6
271-300 4
301-323 3

Worlds of Fear
FAWCETT, 1952
2 325
3 250
4-9 200
10 475

Worlds Unknown
MARVEL, 1973
1 17
2 10
3 7
4-8 5

Xenozoic Tales
KITCHEN SINK, 1987
1 8
2-5 6
6-10 5
11-14 4

X-Factor
MARVEL, 1986
-1 2
1 3
2-4 2
5 3
6 5
7 3
8-22 2
23 5
24 8
25-49 2
50-53 3
54-59 2
60-69 3
70-91 2
92 4
93-105 2
106/Variant ... 3
107-124 2
125 3
126-129 2
130 3
131-149 2
Ann 1-6 3
Ann 7 2
Ann 8-9 3

UNSLABBED Near Mint

X-Files
TOPPS, 1995
-2--1 10
0/A-0/C 4
1 8
2 5
3-4 4
5-33 3
33/Variant 5
34-41/Variant .. 3
Ann 1-Ashcan 1 4
Special 1-5 5

X-Force
MARVEL, 1991
-1-1/E 2
2 3
3-24 2
25 3
26-30 2
31-33 1
34-38 2
38/Variant 3
39-49/Deluxe .. 2
50 3
50/A 4
51-98 2
99 3
100-129 2
Ann 1-Ann 3 ... 3
Ann 1995 4
Ann 1996-Ann 1997 3
Ann 1998-Ann 1999 4

X-Man
MARVEL, 1995
-1 2
1-4 3
5-14 2
15 3
16-24 2
25 3
26-74 2
75 3
Ann '96-'98 ... 4

X-Men
MARVEL, 1963
1 7000
➥1st X-Men
2 1900
3 1030
4 900
5 550
6 500
7 475
8-10 360
11 300
12 500
➥1st Juggernaut
13 275

UNSLABBED Near Mint

14 250
15-16 190
17-20 100
21-27 90
28 155
➥1st Banshee
29-34 90
35 150
➥Spider-Man app.
36-37 65
38 80
39-40 90
41-48 65
49-51 75
52 65
53-57 72
58 100
➥1st Havok
59-65 70
66 80
➥Last new issue
67-80 35
81-85 40
86-93 35
94 500
➥2nd New X-Men
95 85
➥Thunderbird dies
96 55
97-98 48
98/30¢ 125
99 48
99/30¢ 125
100 60
➥Phoenix orig. starts
100/30¢ 135
101 55
➥Phoenix origin
102-105 28
105/35¢ 60
106 28
106/35¢ 60
107 28
107/35¢ 60
108 35
➥1st Byrne X-Men
109 30
➥1st Weapon alpha
110-115 20
116-119 16
➥1st Alpha Flight
120-121 28
122-128 12
129 20
130-135 12
136 11
137 14
➥Phoenix dies
138 8
139-141 11
➥Future Past

UNSLABBED Near Mint

X-Men
MARVEL, 1991
-1 3
-1/A 4
1/Beast 5
1/Colossus 3
1/Cyclops 4
1/Magneto 3
1/Collector's ... 5
2 4
3-20 3
21-24 2
25 5
25/Gold 25
25/Ltd. 30
26-29 2
30 3
31-49 2
50 3
50/Variant 4
51-54 2
54/Silver 25
55-62 2
62/A 3
63-79 2
80 3
80/Holofoil ... 10
80/DF 7
81-98 2
99-100/G 3
101-104 2
105 3
106-113 2
114 5
115-144 2
145-147 3
148 2
149 3
150 4
151 3
152 2
153-157 3
158 2
159 3
160-164 2
165 3
166-169 2
170-Ann 3 3
Ann 1995 4
Ann '96-'98 ... 3
Ann '99-'01 ... 4
Ashcan 1 1

X-Men: Age of Apocalypse
MARVEL, 2005
1 4
2-6 3

UNSLABBED Near Mint

X-Men/ Fantastic Four
MARVEL, 2005
1-5 4

X-Men Phoenix
MARVEL, 1999
1 4
2-3 3

X-Men: Ronin
MARVEL, 2003
1 4
2-5 3

X-Men Special Edition
MARVEL, 1983
1 5

X-Men Unlimited
MARVEL, 1993
1-31 3
32-43 4
44-50 3

X-Men Unlimited
MARVEL, 2004
1-14 3

X-O Manowar
VALIANT, 1992
0 2
0/Gold 35
½ 8
½/Gold 55
1 7
2-4 6

UNSLABBED Near Mint

5 5
6 4
7-8 3
9 2
10-15 1
15/Pink 8
16-27 1
28 2
29-35 1
36 2
37-41 1
42-54 2
55-62 3
63-65 4
66 5
67 7
68 12
YB 1 4

X-Statix
MARVEL, 2002
1 3
2-7 2
8-26 3

X-23
MARVEL, 2005
1 7
1/Variant 3
2 4
2/Variant 6
3-4 4
5 3

Young Allies Comics
TIMELY, 1941
1 11500
2 3000
3 2100
4 3000
5 1300
6-8 875
9 900

UNSLABBED Near Mint

10 875
11-14 720
15-20 615

Young All-Stars
DC, 1987
1-3 3
4-31 2
Ann 1 3

Young Avengers
MARVEL, 2005
1 10
1/DirCut 6
1/Conv 15
2 7
3 4
4-12 3

Young Justice
DC, 1998
1 4
2-49 3
50 4
51-55 3
1000000 4
GS 1 5

Young Love
DC, 1963
39 30
40-50 24
51-70 20
71-90 14
91-100 10
101-106 7
107 25
108-114 20
115-126 12

UNSLABBED Near Mint

Young Men
MARVEL, 1950
4 120
5-10 70
11-23 52
24 1600
➥Cap, Namor origin
25 775
26-28 750

Young Romance
DC, 1963
125 42
126-140 18
141-150 15
151-159 12
160-170 10
171-197 9
198-201 20
202-208 8

Y: The Last Man
DC, 2002
1 30
2 15
3 5
4-5 4
6-52 3

Zero Hour: Crisis in Time
DC, 1994
4-2 2
1 3
0 2
Ashcan 1 1

Zip Comics
M.L.J., 1940
1 3500
2 1600
3 1250

UNSLABBED Near Mint

4-5 900
6-8 750
9 800
10 750
11-17 600
18 625
19 600
20 900
21-26 540
27 800
28-30 540
31-40 375
41-47 280

Zoo Funnies
CHILDREN COMICS, 1945
1 120
2-3 70
4-6 60
7-9 52
10-12 40
13-15 38

Zorro
DELL, 1959
8-9 70
10-12 68
13-15 65

Zorro
GOLD KEY, 1966
1 70
2-4 38
5-7 34
8-9 28

Zorro
NBM, 2005
1-6 3

ZZZ
ALAN BUNCE, 2000
1 3

Tony's Back Page

Convention fun and pains

I've worked on enough conventions to have learned there's no way to please everyone. Some fans are disappointed if the guest they saw last year isn't on hand this year. Others expect the show to bring in every possible guest they can think of. They don't understand budgets, especially in these days of increased hotel, meal, and travel expenses. They don't understand that most shows lack the financial means of Comic-Con International. They don't understand that some guests don't want to *attend* some shows.

The International Superman Exposition (Cleveland, 1988) had Kirk Alyn, Noel Neill, Jack Larson, the then-current Superman comic-book editor, artists, and writers, along with Julius Schwartz, Curt Swan, and the largest display of Superman art and memorabilia ever gathered to that time. It had an enormous exhibitors area and dozens of guests from comics, *Star Trek*, and science fiction. As spectacular an event as it was, it was also, sadly, a financial disaster. Which is a story for another time.

One woman came to the Expo with her kids. She spent the whole day at the show. She even left her kids in their car for a few hours and returned to the con while they were napping. No "mother of the year" awards for her.

That night, as the Expo was closing for the day, I received a phone call in the show office from the woman's husband, accusing us of ripping off his wife because — and this is a quote — we didn't have enough Superman stuff at the show. His wife had spent over eight hours at the Expo, but we didn't have enough Superman stuff.

I tried to reason with him, but it became obvious that his wife had wanted to see Christopher Reeve at the show and didn't. Never mind we had never advertised Reeve as a guest. We knew he was filming something somewhere that summer. For that lady, it wasn't a proper Superman event without Christopher Reeve. I hung up on the husband when he called me a "super rip-off artist."

No convention is perfect. Disappointments and complaints come with the territory. But you have to cut the folks running these events some slack. They aren't Supermen. Sometimes it can be a struggle for them just to be halfway decent Clark Kents.

— Tony Isabella

ENTERTAINMENT MARKET REPORT CARDS

by **TOM BARTSCH**

Patience rewarded

Decision to combine Seasons 3 and 4 of Stargate Atlantis pays off for Rittenhouse

They say patience is a virtue. It can also be a smart business decision.

As the trading card licensee for *Stargate Atlantis*, Rittenhouse Archives President Steve Charendoff had the opportunity a year ago to produce a card set based on the third season of the SF series. But he was hesitant to do so.

"I've always been a believer that there's no sense in putting out product just for the sake of putting out product," Charendoff told ***CBG***. "There had not been as many guest stars coming in and out of the show. And at the time we would have had to put out a Season 3 set, we hadn't acquired enough costumes and signatures. Had we come out with a set and it was greeted with a thud, we wouldn't be able to sell our next product as well. So I figured we'd wait and be able to put out a better product."

The decision to combine Seasons 3 and 4 appears to have paid off. Charendoff was able to acquire more costumes and more signatures for the product — *so* many, in fact, that every box will feature an average of two autographs and two costume cards.

"We ended up with a really dynamic set: one of the best we've ever put together for any TV show," Charendoff said. "I don't know if any other company has done two autographs and two costumes per box. We went from a year ago thinking we don't want to put out a half-baked set, to getting more than we expected."

There are autographs from 20 of the show's stars and guests stars and costumes from eight different characters. Each case will also feature the company's first five-swatch costume card. The base set features 81 cards.

The *Stargate* set is the latest example of the company's plan to improve the value of its products this year, and the results have been evident, Charendoff said.

"We've rededicated ourselves to putting quality into the products," he said. "A lot of people make statements like that but don't back it up. But we've been selling out at numbers reminiscent of where we were a few years ago."

Stargate Atlantis Season 2 Rittenhouse Archives 2006
Set (72) 12.00
The Quotable (20) 23.00
Warriors In Action (9) 40.00
Atlantis Team set (7) 65.00
Atlantis in Motion (3) 100.00
Joe Flannigan Costume Card 35.00
David Hewlett Costume Card 35.00
Christopher Heyerdahl Cost 35.00
James Lafazanos Cost Card 35.00
Rachel Luttrell Case Topper 50.00
Claire Rankin Autograph 35.00
Brandy Ledford Autograph 35.00
Connor Trinneer Autograph 85.00
Torri Higginson Autograph 125.00
Other Autographs 20.00

Stargate SG-1 Season 9 Rittenhouse Archives 2007
Set (72) 12.00
Production Sketch set (18) 20.00
Book of Origin set (9) 45.00
Cast Poster 12.00
Alien Newspaper Relic 40.00
Roses Relic 40.00
Alien Documents Relic 40.00
Lexa Doig Autograph 40.00
William B. Davis Autograph 20.00
Kira Clavell Autograph 20.00
Amy Sloan Autograph 20.00
Alessandro Autograph 20.00
Other Autographs 15.00
Case Topper 45.00

Stargate SG-1 Season 10 Rittenhouse Archives 2008
Set (72) 8.00
Women of Stargate (17) 25.00
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Christopher Judge auto 120.00
Armin Shimerman auto 95.00
Rene Auberjonois auto 95.00
Morena Baccarin auto 50.00
Eric Steinberg auto 15.00
Tim Guinee auto 15.00
Craig Fairbrass auto 15.00
Fred Willard auto 50.00
Anne Marie DeLuise auto 20.00
Matthew Glave auto 15.00
Sarah Strange auto 20.00
Claudia Black auto 80.00
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Other costume cards 15-20.00

Star Wars Evolution Update Topps 2006
Set (90) 15.00
Etched-Foil Puzzle (6) 20.00
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Nalini Krishan Autograph 40.00
Michonne Bourriague Auto 35.00
Richard LeParmentier Auto 35.00
Other Autographs 25.00

Star Wars: The Clone Wars Topps 2008
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Clear Animation Cell Insert (10) 15.00
Irma Ahmed sketch 40.00
Noah Albrecht "Ahsoka Tano" sketch 30.00
Kyle Babbitt "Droid Captain" sketch 150.00
Kate 'RED' Bradley "Asajj Ventress" sketch 30.00
Chelsea Brown "Emperor Palpatine"sketch 40.00
Joe Corroney "Yoda" sketch 200.00
Matt Gaser ANIMATOR "Commander Cody" sketch 400.00
Zack Giallongo "Commander Cody" 30.00
James Hodgkins "Droid" sketch 30.00
Jason Hughes "Jabba the Hutt" sketch 30.00
Don Pedecini Jr. "Commander Cody" sketch 200.00

Women of Marvel Rittenhouse Archives 2008
Set (81) 14.00
Swimsuit Editon (18) 30.00
Embossed Insert (9) 25.00
Embrace insert (9) 42.00
Alexandre Starling SketchaFEX Card "Elektra" 200.00
Andre Toma SketchaFEX Card "Black Widow" 80.00
Andy Price SketchaFEX Card "Storm" 150.00
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Uko Smith SketchaFEX Card "Dagger" 80.00
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Back to Basics set (3) 12.00
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In Search of Insert set (9) 45.00
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David Duchovny auto 400.00
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Xzibit auto 50.00
Adam Godley auto 20.00
Chris Owens auto 20.00
Sheila Larken auto 25.00
Nestor Serrano auto 25.00
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Anderson top patch 60.00
Anderson labcoat patch 50.00
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Billy Connolly robe patch 25.00
Mitch Pileggi shirt patch 40.00
Amanda Peet blouse patch 30.00
Anderson scrub top patch 50.00
Duchovny dual costume card 80.00

X-Men 3: The Last Stand Rittenhouse Archives 2006
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Art & Images Set (9) 85.00
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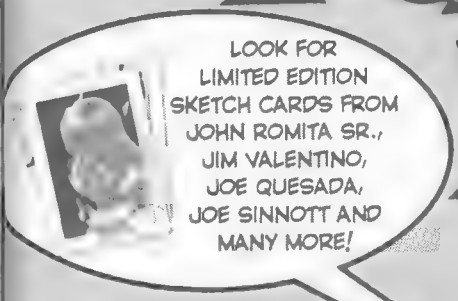

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CONVENTION PREVIEWS

FallCon celebrates 20 years

Oct. 4 and 5

Editor's note: We've redesigned our convention preview page, allowing organizers to fill out a form about their show and provide coverage themselves. If you're a convention organizer and would like your multi-day show profiled, contact Editor Brent Frankenhoff at ***brent.frankenhoff@fwpubs.com****.*

by FALLCON STAFF

Name of show: 2008 FallCon Comic Book Celebration

Dates: Oct. 4-5, 2008

Location: Minnesota State Fairgrounds, in the grandstand, 1265 North Snelling Ave, St. Paul, Minn.

Hours: 10 a.m. to 5 p.m. each day

Admission: $11 for both days. Children 9 and under are free. Get $1 off admission with a canned food item donation.

For more information: Midwest Comic Book Association, P.O. Box 131475, Saint Paul, MN 55113
Phone: (612) 237-1801
E-mail: MNCBA@aol.com
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www.MNCBA.com
http://groups.yahoo.com/group/MNCBA/
http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendid=102936863

Organizers' show description:

The Midwest Comic Book Association (formerly the Minnesota Comic Book Association) put on its first FallCon Convention in the fall of 1989. The MCBA relied heavily on a strong local contingent of comics professionals to fill their guest roster, including such creators as Dan Jurgens, Reed Waller, Kate Worley, Chas Truog, Gordon Purcell, and Peter Krause. Fabian Nicieza attended the show as a sales rep for Marvel Comics, and Spider-Man also made an appearance.

Over the years, FallCon has grown steadily in size and stature. Enjoying a reputation as a traditional comic-book convention and known for treating guests with equal respect, no matter what their status in the industry, FallCon has been blessed with an incredible roster of guests over the years — guests who have included, not only a myriad of legendary creators from the Silver Age of comics, but a veritable who's who of current artists and writers. Moreover, the show showcases a strong group of independent creators rivaled in numbers only by larger national indie conventions.

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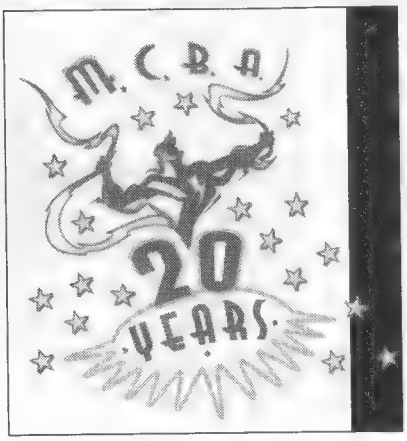
Celebrating its 20th anniversary, FallCon 2008 is a collaboration of hundreds of comic-book artists, a wide variety of dealers of unusual wares, an army of costumed characters, industry pundits, mages, and a group of volunteer comic-book fanatics. It's two diverse days of extreme comic-book action in a new location on the Minnesota State Fairgrounds. The grandstand has 75,000 square feet of barely contained comic-book energy and enthusiasm representing the best that the world of comics has to offer. It's an event for the serious collector, the intellectual reader, the bargain hunter, the manga maniac, the casually interested, and the newly arrived to comics crowd. There's something for all ages — kids, families, and everyone in between — a welcoming, exciting culture and community for everyone! Look for extensive free programming, art shows, how-to sessions, a real-life comic-book wedding, spontaneously generated bursts of fun and frivolity, weird goings-on, and comics mayhem that only an event like this can deliver. There are free MCBA grab bags, hundreds upon hundreds of door prizes, a cool early-attendee premium, free creator autographs, free parking, and easy access for everyone.



The FallCon 2008 Comic Book Celebration has all of our comic-book community and more of everything: something for everyone and everyone is welcome!

ADVERTISERS' INDEX

B

Bags Unlimited..... 17, 147
Beatty, Gary Scott 63
Best Comics.....43
Big Apple Conventions, Inc. 122
Bill Cole Enterprises, Inc. 3, 62
Brett's Comic Pile.....63

C

CGC.....7
Claypool Comics 45
Collectibles Insurance Services .57
Collection Drawer Co. ...21, 79-81
Comic Heaven.....62
Comic Vendor, The.....126
Comic-Con International 2
Comic Buyer's Guide.....
..... 62, 63, 122, 123, 125
Cornell & Finkelmeier.....87

D

D.C. Hollis.....126
Diamond Comic Distributors ...148
Discount Comics.....62
Dragon Con.....62

E

E. Gerber Products 25
Eschenberg, Conrad.....127

F

Frank & Son Comic/Card Show
.....123

G

Gavelsnipe.com.....126
Gordon, Tim.....122

H

Heritage Galleries & Auctioneers
.....5

I

Impulse Creations.....29

J

J & S Comics.....63

K

KP Adv Promotions.. .. 67, 87, 125
KP Book.....82

M

M&M Comic Service.....62
Midtown Comics.....33
Morgan Printing, Inc.....63
Motor City Comic Con 122

N

NBM Publishing Company.....45
Neat Stuff Collectibles..... 35, 126
New London Associates.....9

P

Permuted Press.....71

R

Redbeard's Book Den.....63
Rittenhouse Archives 121

V

Vertical Inc.....55

W

Web Directory.....124
Retailer Directory.....66

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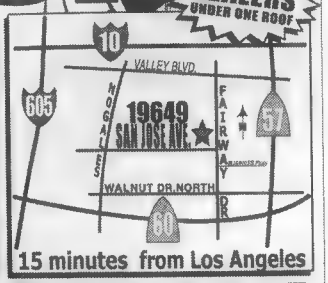

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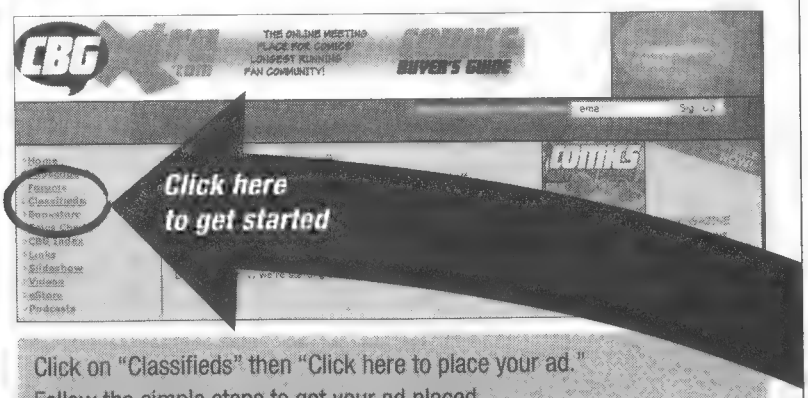

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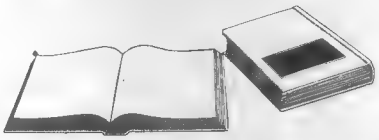
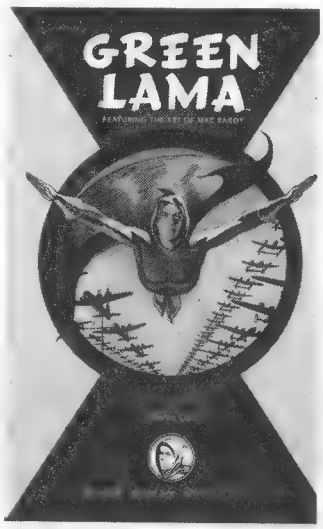


At Dark Horse ...

They Bring the Past to You

by **MAGGIE THOMPSON**

Producing reprints of classic material is nothing new for Dark Horse, which has produced book reprints of comics from a spectrum of previous publishers. These have included *Little Annie Fanny*, *M.A.R.S. Patrol*, *Magnus*, *Conan*, and *Little Lulu*, along with such associated material as *Gremlins*. And there will be many more to come. Current releases continue the variety.



Green Lama Featuring the Art of Mac Raboy Volume One

(Apr 08) Edited by Philip Simon, 208 pages, color, $49.95 hardcover, ISBN 978-1-59307-942-0. "This volume collects all stories from *Green Lama* issues 1 through 4," 1944-1945. Foreword by Chuck Rozanski

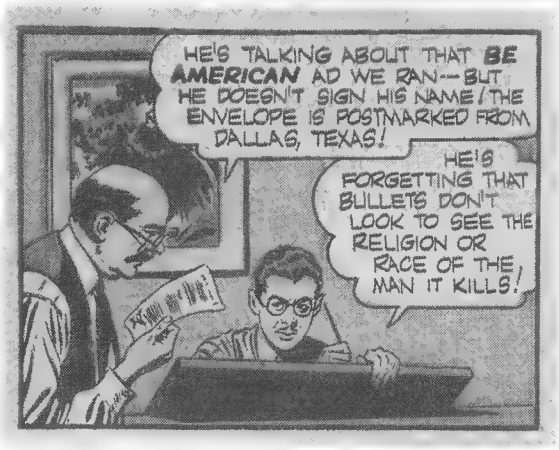
Editor Katie Moody inherited both *Green Lama Vol. 2* and the upcoming *Tarzan: The Jesse Marsh Years* program from Simon after his promotion to full editor and assignment to the Robert E. Howard line of books. "I'm very happy to be working on both," she told **CBG**, "and have worked on *Magnus, Robot Fighter*, *Doctor Solar*, and *Nexus* archives in the past."

Moody said the second volume of *Green Lama* was the easier of her two current projects. "The biggest hurdle has been in researching the creative team and their various pseudonyms." Indeed, noted comics and pulp historian Ron Goulart has written, "[Raboy] never seemed able to finish an entire story, and a typical *Green Lama* episode would start off with some handsome Raboy pages and finish with pages by artists such as Harry Anderson." There are no current plans to republish the *Prize Comics* installments, thanks to the difficulty and expense of tracking them down, but you'll learn more about Green Lama on page 129.

Roy Rogers Volume One

(Aug 08) Edited by Jeremy Barlow, 240 pages, color, $49.95 hardcover, ISBN 978-1-59307-966-6. "This volume collects issues #38, 63, 86, 95, and 109 of *Dell Four Color*," 1944-1946. Introduction by Roy "Dusty" Rogers Jr. Original contributors Gaylord DuBois, Burris Jenkins Jr., Mike Arens, and Erwin L. Hess

Judging from his account books, DuBois wrote *everything* on this title at the start, including all the scripts included in this volume, but it's left to the reader to tell which artist is which. Editor Dave Marshall is now handling *Roy Rogers* projects for Dark Horse and told **CBG**, "For this archive, finding adequate materials from which to print the volume was quite a challenge in and of itself! Thankfully, Roy 'Dusty' Rogers Jr. generously gave us access to his personal copies of the original comics. Without his help, we would have likely had to print from the few copies we had scrounged together from around the country that were in much worse condition." In fact, Marshall said that Rogers had been "an integral part of bringing this volume to fruition, and there's no one who could give better insight



In #6, Artist Mac Raboy pictured the Spark Publications offices, later Editor Joseph Greene, and Raboy himself to accompany Crossen's articulation of the company's philosophy.

Kendell Foster Crossen

Bennett Barley, M.E. Chaber, Richard Foster, Christopher Monig, Kent Richard, Clay Richards

Each was Kendell Foster Crossen (July 25, 1910-Nov. 28, 1981), who limited use of his own name primarily to his work as a science-fiction writer and as an editor.

Before he began that aspect of his life, he wrote under a number of fake names. He did not, for example, use his own name when he wrote "The Green Lama," which introduced the character in the April 1940 issue of *Double Detective* magazine. (*Double Detective*, published by the Frank A. Munsey Company, ran 41 issues from November 1937 to October 1941.) He used the "Foster" pseudonym — but that didn't mean he planned to turn the writing over to someone else and it didn't mean he'd abandon the character when *Double Detective* folded. Instead, by the end of 1940, he'd adapted the character for comic-book appearances starting in Prize's *Prize Comics* (#7, Dec 40) — though the character maintained the appearance with which he'd begun in the pulp magazine. He appeared in *Prize* from #7 to #34 (Sep 43) and then left newsstands.

Crossen eventually became publisher of his own comic-book company. Spark Publications produced two issues of *Atoman Comics*, five issues of *Golden Lad*, and eight of *Green Lama*. (Many of the issues were produced by Jerry Robinson and Mort Meskin's studio.) It was for Spark that he revived and revamped the character — the most startling change being the gorgeous art of Mac Raboy — for the eight-issue run (Dec 44-Mar 46). While he initially credited himself as editor of that series, he retained the "Richard Foster" byline for the stories he wrote for the title. (As editor, he pulled in at least one other well-known writer: H.L. Gold, 1914-1996.) Nor did he lose sight of The Green Lama and his alter ego, Jethro Dumont, when the character left print. Radio networks in the 1940s and 1950s used summer fill-in shows while their primary series were on hiatus, and Crossen's character made the move to CBS for an 11-episode run from June 5 to Aug. 20 in 1949, with Dumont played by Paul Frees and "Tulku" played by Ben Wright. (The first — adapting the 1940 story "The Man Who Wasn't There" — and third episodes can be heard on Radio Spirits' *Masked Marvels* set of CDs.)

In the course of his career, Crossen was estimated to have produced more than 400 radio and TV dramas, 300 short stories, 250 nonfiction articles, and somewhere in the neighborhood of 45 novels. The bulk of his fiction output seems to have been in the world of detective fiction, creating series characters insurance investigator Milo March (as by M.E. Chaber or Christopher Monig) and Kim Locke, Grant Kirby, and Blake Morgan (as by Clay Richards). He was the first executive vice president of the Mystery Writers of America but he has few biographical references circulating online today. In published material, Bob Weinberger's *Pulp Classics* #14 (1976) provided Crossen on the creation of The Green Lama: "I was asked by the head of the magazine department to try and work out a character to compete in the pulp market with *The Shadow*. A book had just been published about an American who had gone to Tibet and studied and had become a lama, the only white person who ever had at the time."

"I was asked to try and work out a character to compete in the pulp market with The Shadow."

His death drew little attention in the comics field, with deaths of Wally Wood (Nov. 2) and Fredric Wertham (Dec. 1) taking precedence. The SF news magazine *Locus*, however, carried a tribute to Crossen by Avram Davidson in #255 (Apr 82). The information said that Crossen had died "after several years of hospitalization" of Alzheimer's disease. Crossen was survived by his widow, Marcelia, and children of prior marriages Steven, David, and Kendra. Davidson filled in the information that Crossen had worked on WPA writers' projects in New York before becoming editor of *Detective Fiction Weekly* in 1936 and becoming a full-time writer in 1940. The picture (reproduced here) that accompanied the obituary is the only readily available photo of him.

Despite his output, he kept a relatively low profile to the world at large. Perhaps because of the number of his pseudonyms, few outsiders seem to have interviewed him. But much of his work — in stories and essays — reveal him to be committed to promoting equality, both among people directly and in fiction. In the 1951 introduction to his science-fiction anthology *Adventures in Tomorrow*, he wrote about SF, "Science-fiction has the same role it has always had — perhaps a slightly more urgent role today — that of the voice which cries of our errors by showing where they lead, and the voice which sings of the best that lies ahead for the trying." His promotion of equality applied, too, to art forms. In his introduction to the 1952 anthology *Future Tense* — two years before the Comics Code — he wrote, "It is high time that we stopped this nonsense that there is something called literature, which is created for a small, snobbish and crackpot fringe, and that there is a separate category, including science-fiction, mysteries, westerns, love stories and comics, written for the entertainment of more prosaic folks."

"With *Herbie*, it was simply a matter of my boss knowing that I like really strange comics."

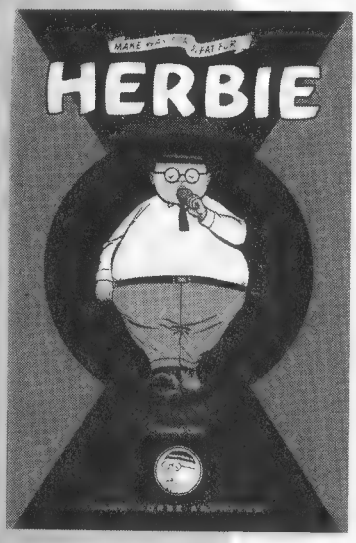
into the man behind the comics than Roy Rogers Jr. himself."

The volume will be available at the Roy Rogers-Dale Evans Museum in Branson, Mo., as well as in comics shops, and, asked if Dark Horse will produce further volumes, Marshall responded, "If Volume One sells well, almost certainly!"

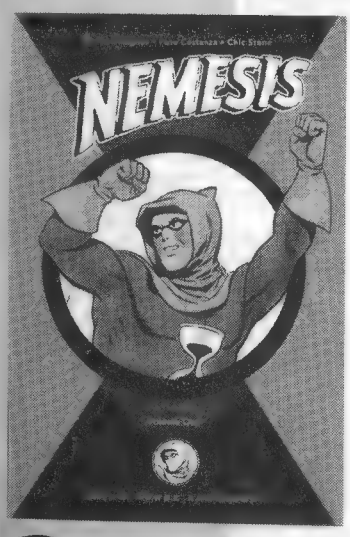
Herbie Archives Volume One

(Aug 08) Edited by Shawna Gore, 224 pages, color, $49.95 hardcover, ISBN 978-1-59307-987-1. "This volume collects material from *Unknown Worlds* issue 20, *Forbidden Worlds* issues 73, 94, 110, 114, and 116, and *Herbie* issues 1 through 4," 1958, 1961-1964. Introduction and creator biographies by Scott Shaw! "All stories written by Shane O'Shea and illustrated by Ogden Whitney."

Editor Gore wrote about the assignment, "With *Herbie*, it was simply a matter of my boss knowing that I like really strange comics. Anything underground or psychedelic is likely to appeal to me, so, when it became clear that Dark Horse was going to publish *Herbie*, I was the first person our editorial director approached." The information from Scott Shaw! came when he heard that Dark Horse would do the collections. "He actually contacted us about writing the introduction. He was the obvious candidate, given both his name and the amount of love and knowledge he carries for Herbie. In fact, his introduction was *so* thorough and thoroughly over-the-top with information, we ended up breaking it into smaller pieces so we could use part of it as the biographical information for the creators."



Three volumes will make up the complete Herbie project. "We're working diligently to make sure our scans are as clean and clear as possible, but our biggest challenge with this series is simply making collections that make sense in terms of how the books are organized. Like a lot of comics from their time, Herbie stories originally appeared in anthologies with other titles, so there are a lot of odd page counts and single-page bits that aren't quite stories and they're not quite ads ... so figuring out what to do with those is always a bit of a mystery. But we are running *everything* Herbie-related from the original comics. Some of the one-pagers that were not part of Vol. 1 will appear in Vols. 2 or 3, where they will be used to make our layout of those books work more smoothly."



Nemesis Archives Volume One

(Sep 08) Edited by Robert Simpson, 264 pages, color, $59.95 hardcover, ISBN 978-1-59307-986-4. "This volume collects selected stories from issues 154 through 170 of *Adventures into the Unknown*," 1965-1967. Introduction and creator biographies by Scott Shaw! "All stories written by Richard E. Hughes (using the pseudonym 'Shane O'Shea')."

Simpson told ***CBG***, "I learned about our intention to collect Nemesis and Magicman in a meeting with our publisher, Mike Richardson, and pretty much leapt out of my chair. Mike was really the driving force behind choosing the Nemesis stories for collection. I think it confused a few people, because goodness knows they aren't the most recognizable characters, but I had fond memories of them from when I was a kid and immediately volunteered. For me, one of the major challenges was researching the creators involved in the projects. American Comics Group was better than most comics companies in the 1960s in crediting the creators on their stories, but, unfortunately, contributors such as inkers, colorists, and letterers often went unnamed. I'm thankful to Scott Shaw! for helping me narrow down who worked on which feature. I've been a reader of his *Oddball Comics* column online for years, and I realized he'd know the lore and history of these characters and ACG inside-out. What he wrote, though, went above and beyond anything I could have hoped for."

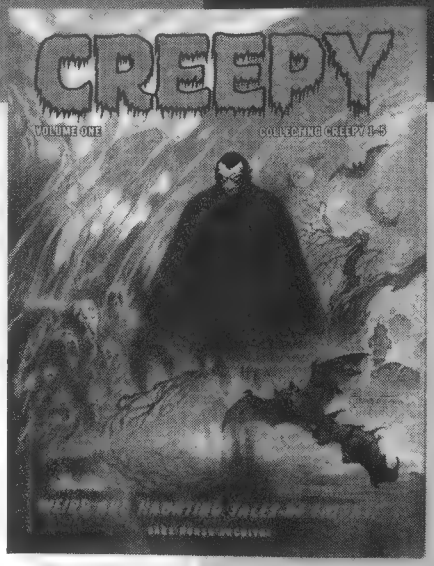
"Unfortunately, for both Nemesis and Magicman, what's here in these two Archives is all there is. There's a wonderful crossover in *Herbie* that features both Nemesis and Magicman, but, other than that, these two Archives collect all the classic appearances of those two characters."

Simpson said response to the collections had been great so far. "One creator came into my office thrilled that we were doing them and saddened that I'd already assigned the introduction to someone else. Another came in through our general *help@darkhorse.com* e-mail address from someone who was planning to *not* buy *Nemesis* because he was afraid the reproduction would look substandard. I sent him one of my personal copies as soon as I got my advance copies from the printer. He wrote to let me know he was *so* happy with the way it looked, he planned on getting the *Magicman* collection when it came out, which made me very happy. I'm glad I was able to help create a book that lived up to his desire for a quality production."

Creepy Archives Volume One

(Aug 08) Edited by Shawna Gore, 248 pages, color and black and white, $49.95 hardcover, ISBN 978-1-59307-973-4. Reprints *Creepy* #1-5, 1964-1965. Introduction by Jon B. Cooke

Editor Gore told ***CBG***, "I was just starting to research how Dark Horse might be able to obtain the license for *Creepy* and *Eerie*, when I heard the news that New Comic Company had acquired the rights from Jim Warren and



was approaching Dark Horse with a publishing plan. I've been a huge fan of the Warren stuff since I was a little kid and I knew Mike Richardson was interested in collecting it, but there was a lot of confusion about who had the rights and what it would take to get them. So it was good fortune that the guys behind New Comic Company took care of the rights angle — and that Dark Horse was their chosen publisher for the books. I know other editors here really like *Creepy* and *Eerie* but I don't know if anyone else adores the Warren books as much as I do. I also like working on Archive projects, and not all editors enjoy the work that's involved in reprint series. If anyone else had stepped up wanting to edit these, I might have made them wrestle me for it."

Each Archives project carries introductory material. "With *Creepy*, we wanted a very well-informed introduction to launch the series, and everyone involved agreed that Jon Cooke was the man to go to. Jon and his pal David Roach were the brains behind the masterful *Warren Companion* book, which basically serves as my encyclopedia for quick information whenever I have a question about something *Creepy*-related. Jon is a good friend and a great resource, and it was a pleasure to be able to include his work in the first volume."

Production of comics reprints from such a wide range of sources includes challenges. For example, Gore said, "With *Creepy*, the biggest challenge has been finding the original issues and getting good reproductions of the art once we have them. With these archives, we have no choice but to scan from the original printed copies, since no film or stats are known to exist. So the bulk of the difficult work is done in our production department, and our focus is on making sure we get good scans that capture the fine detail, and — most importantly with art by guys like Gene Colan and Alex Toth, who used a lot of tones in their black-and-white work — that we capture that detail without adding strange print patterns to the art.

"For the *Creepy* stories that have a lot of gray tones to reproduce, the key for us has been scanning those stories as grayscale instead of scanning straight black. And, other than doing simple restoration of things like faded lettering, we don't go back into the art once the files are scanned to try to reproduce the line art. Alex Toth's stories will seem as if they are reprinting really darkly, but, when you look at the way his work printed in the original issues, our versions actually end up looking *better* than they did in the original magazine."

One of the greatest challenges was reproducing the early Dell printing of the *Roy Rogers* issues. Marshall said it took work to clean it up. "Our production team slaved over Photoshop for many, many hours to capture the essential quality of these stories. It's a real tightrope walk, balancing between erasing half a century of wear and tear on the art and not tinkering with how the material was originally presented. This is an 'Archive,' after all, and we want to be as true as we can to the comics that people knew and loved."

Moody said concerning *Green Lama*, "Cleaning up scanned issues for reproduction is time-intensive work. Not only do our people in production have to compensate for the yellowing of and inconsistencies in the grainy newsprint on which the comics were printed, but they also have to deal with poor print quality, restoring faded-out text and line art, moiré waves in the dot patterns, ink bleeding through from the other side of the page, and general wear and tear. In addition, they have to start with single-layer scans, which means they need to remove color from black-and-white elements — such as text in word balloons — one panel at a time. They work wonders with the material they have."

Regarding the ACG material, Simpson said, "A great deal of work went into the retouching and color correction of all of the issues in the Nemesis and Magicman collections, for which I'm really thankful to Aren Kittilsen, Dan Jackson, Cary Grazzini, and all the folks in our digital art department. Many reprint collections go to great lengths to do 'modern' coloring, and I've always felt that something is lost, when you remove the original color. Aren made sure that everything was true to the originals and we only corrected those things that were actual *mistakes* that would be distracting to the reader."

"Our production team slaved over Photoshop for many, many hours to capture the essential quality of these stories."

That's what's happening right this minute. For more on what's in the future, check the expanded version of this column at *CBGXtra.com!*

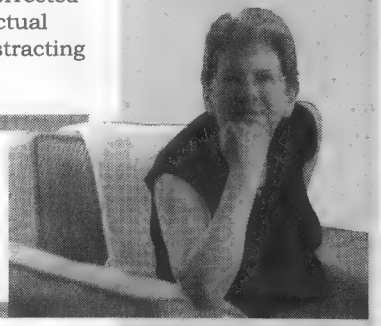


Photo by Jonah Thompson

MAGGIE THOMPSON has her own website at *www.maggiethompson.com* — but her primary *comics* blogging is at *www.CBGXtra.com/balloon.* She has some — but far from all — of the comics Dark Horse has been reprinting. But she'll be happy to reread them in these new editions. What would you most like Dark Horse to reprint? Tell us at ***CBG*** Editorial Dept., 700 E. State St., Iola, WI 54945, *ohso@krause.com*, and *www.CBGXtra.com!*

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COMIC-CON CROWDS

Monica Sharp
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Holtville, CA 92250

I am: a former independent comic-book co-creator and publisher; an advocate for families with children with disabilities; a person with progressive degenerative arthritis, having had two knee surgeries in my 30s and a total knee replacement at age 40; and a San Diego Comic-Con attendee since 1974. (I'm putting off the other knee replacement surgery for as long as I can.)

I want to thank Fred in CCI Disabled Services for his assistance on 2008's Preview Night before the hall opened. The convention center's security redshirts, Elite, kept moving fans, including me, around, and I had my walker with no built-in seat. (If I sit on the floor, that's it, I'm out. The knees don't work.) Fred brought a wheelchair and zoomed me to Disabled Services, where I could sit out of the way. Thanks, Fred, Keegan, and the rest of the Disabled Services Staff.

I wound up speaking to a lot of people in wheelchairs, and all of them told me about being pushed aside, poked and jabbed and hit with people's backpacks and purchases, and cut off at the last second by thoughtless, single-minded, rude jerks. One woman had a guy literally dive across her wheelchair and wind up resting on her arms in his effort to grab swag from a booth. People kept kicking out the legs of my walker and nearly sending me down.

I am sorry that the con no longer gives the disabled first-seating rights to panels. It takes those attendees so much more effort and so much longer to get anywhere, especially if they can't use the escalator. I went up the elevator surrounded by able-bodied groups of four or five who didn't want to bother with the escalators, while people in wheelchairs waited below.

I got mildly mouthy when one large group complained about the slow-moving line for the elevator, turning to say calmly, "It's intended for disabled who get this little wheelchair stamp from Disabled Services [pointing to mine on my badge] and for babies in strollers. I notice that you and your friends have neither." And I smiled.

He replied, "My girlfriend doesn't like the escalator." Oh, boo hoo.

Below is a copy of a letter that I sent *Entertainment Weekly*. I thought "Ms. Ranty" at WB was out of line but I can take it; as a free advocate for the families of children with severe disabilities, I've heard worse. Nevertheless, her yelling at a serviceman in a wheelchair was over the top.

Monica Sharp

Longtime print *EW* subscriber ... I have a son who is now Con staff who had told me about some of the behind the scenes rules imposed on Comic-Con by the City of San Diego and the Fire Marshal.

There have been many changes in Comic-Con since the first time I attended one. It has gotten bigger, brighter, and less devoted to comics and embracing ever more of the "popular arts," *i.e.*, films and television in the Exhibit Hall. And with that seductive embrace, the Exhibit Hall is much, much more crowded, necessitating the online cutoff of pass sales, whether four-day or single-day, because of building capacity limitations.

Despite fire-marshal-enforced legal limitations of number of people in the Exhibit Hall and "keep the aisles clear," the areas around booths giving away "swag" (desirable souvenir goodies) are riled-up anthills of swarming fans that mill around next to their chosen booth and block the aisles surrounding those booths.

This was the first time that I'd used a walker at the con and at times couldn't move through the aisles near the larger companies, like Mattel, Viz, LucasArts, DC, Marvel, and Warner Bros., or smaller ones promoting such hot properties as *Twilight*.

I approached the Warners Tower Booth near the start of their DC character-decorated bag giveaway. Unlike other booths, Warners doesn't have fans make a line for their "swag." Their booth staffers shout, "Wanna Wonder Woman bag?" *or* "Wanna *Pushing Daisies* bag?" or shout out whatever it is they have, and fans run over, and WB staffers throw the swag to the most hyperactive, most aggressive, the hottest chick, or whatever. It made me think of chumming for sharks.

I kept getting forced further and further back by pushy, mostly young, able-bodied people. The Fire Marshal has warned the booths not to cause incidents that block the free passage of moving people, causing a hazard in a worst-case scenario (fire, earthquake, *etc.*), so, after five to 10 minutes of handing out swag randomly, the Warner Bros. people say, "That's all for now, people. We won't be passing out any swag for an hour. Come back in a hour. You can wait, if you want, but you'll be wasting your time and missing out on swag over at Sci-Fi or Marvel or LucasArts or [fill in the name of the booth with cool swag]." So the people dispersed to look for more swag.

As I waited, bagless, for the crowds to thin so I could move along, a young woman pushing a man in a wheelchair came to me. She said he was her husband, back from serving in Iraq, a paraplegic, and they had been at the WB counter waiting for a bag when the swag give-out started, and people just shoved his wheelchair out of their way, and they never got a bag.

She joked, "I guess I could've used his chair as a battering ram, but my husband's not a WMD."

I suggested that, now that the crowd was gone, we go talk to the people staffing the booth. Two WB staffers who'd been throwing out the bags were a few feet away behind the counter, and I said, "Excuse me, Joe," (I could see his WB name badge from where I stood), and he said, "May I help you?" I explained what had happened to us, and then the other staffer, a woman, started yelling at me: "Yeah, we can see you are handicapped, but that's not our problem. If we make excuses for you and give you bags, then other people will come over with excuses about why they deserve bags without following the rules, and it will be total chaos.

CBG Xtra
ONLINE BONUS! Don't want to wait to share your opinion?
Log in now at *www.cbgxtra.com*, visit the *Oh, So?* forum, and post away!

FOR ART'S SAKE

by Chris Smigliano

You just need to get here early and keep your place." While she was ranting, "Joe" had slunk off and was nowhere to be seen. Ms. Ranty finished putting us in our place and walked off.

The obviously unwanted demographic of "handicapped" and their kin looked at each other, flabbergasted.

Well, sor-rree. Didn't mean to mess with the WB system of chumming for sharks.

I stayed away from Warner Bros. the rest of the Comic-Con. But you can bet I have told everyone who would listen what Ms. Ranty said.

On Friday, as I hobbled around the Exhibit Hall, I saw three people in business suits wearing Warner Bros. Executive nametags standing conversing. I waited until they stopped, then I asked, "Excuse me, do any of you Warner Bros. executives have any authority over the Warner Bros. booths here?"

One responded, "Yes, I do. I'm head of security for Warners. Did you have a problem?" So I told her what had happened and Ms. Security assured me that "Ms. Ranty" did not reflect Warner Bros.' attitude toward the disabled and, in fact, was not a Warner Bros. employee and certainly did not represent Warner Bros.

Pardon me. I have worked for various industries, and the person you put out as your frontman to the public is *your representative.* Comic-Con is a PR event for WB. "Ms. Ranty" had a Warner Bros.-issued name badge and was ordering the other booth staffers around. She wasn't a Comic-Con volunteer. She obviously carried some weight.

I will always think of "Ms. Ranty" and the way that Warner Bros. has used its shark-chumming method over the years to make sure that usually teenage boys and hot chicks, but always the pushy and able-bodied, get the swag as proof the handicapped are not an important part of the fan base/demographic.

I know Time-Warner owns DC Comics and make movies and TV series. I know it owns *Entertainment Weekly.* Does it realize that fans age, get sick, get weak, and become disabled, but those same fans still have money for the toys, films, T-shirts, DVDs, *etc.*?

I would also like to thank "Joe," the WB staffer I had originally started to talk to at the WB booth. He found me a couple hours later that evening and surreptitiously gave me a Wonder Woman bag, which I gave to my niece, Rachel, who had given up her four-day passes when she gave birth to a baby girl on July 20.

Brent: *There is no excuse for rude behavior on the part of fans or company representatives. As I noted in last month's editorial, common courtesy needs to be extended. If it all proves to be too much for someone (attendee, booth worker, professional,* ***etc.****) to handle, then take a break, get a beverage, take a quick stroll outside, whatever it takes. As you point out, hired or volunteer help at a booth is representing a given company and needs to reflect its attitude. Changes are needed to handle the larger crowds at San Diego — as this year's show amply reflected.*

Maggie: *As a side note regarding the elevator: It should be noted that not all disabilities are apparent.*

It is not possible to publish all letters received, and we cannot reply to letters that we don't print. Letters submitted to ***Oh, So?*** for publication become the property of F+W Media. Letters will be edited and may be cut due to length and other considerations. If any of your message — including your address — is not for publication, please indicate that in your message.

Trying to give everyone the benefit of the doubt, I note that those escalators are ***extremely*** *steep, and someone with severe acrophobia might, indeed, not wear a label but still* ***not*** *be able to use them. And a boyfriend might feel he had to respond without going into details about a mental health problem. While it would be a matter of courtesy for the general public to avoid using an elevator in those circumstances (and it's unlikely that all members of a large group would be similarly affected), there was no signage that I saw that suggested that elevator use be limited.*

ANOTHER BATMAN

Tom Takach
5693 34th Ave. N.
St. Petersburg, FL 33710

Opening weekend for *The Dark Knight* found my wife and me enjoy-

ing a Saturday-morning free screening of the 1966 *Batman* movie at The Beach Theater on St. Petersburg Beach. The owner offers such showings so parents and their kids (and other fans of the movie being shown) can enjoy a show and only have to end up paying reasonable prices for concessions (if they want any).

While I intend to see the new movie, it will be around for a long time, whereas the opportunity to see this Adam West-Burt Ward classic on the big screen was a once in a lifetime opportunity. It did not disappoint. The nearly full house clearly enjoyed the tremendous wit of this 42-year-old offering. So many great scenes! Anyone who has seen this version will instantly remember the madcap scene on the pier where a frustrated Batman opines, "Some days you just can't get rid of a bomb!"

The scene where, to the remembered accompaniment of plaintive musical strains, a thunderstruck caped crusader learns that Miss Kitka, for whom Bruce Wayne has fallen, is in reality Catwoman, is priceless.

The choreography, as Batman, Robin, Chief O'Hara, and Commissioner Gordon nervously pace back and forth at police headquarters, somehow not bumping into each other, showcases fine comedic timing.

Cesar Romero's Joker and Frank Gorshin's Riddler maniacally laughing in each other's faces is wonderful, as is the scene where the Batcopter crash-lands atop the samples at a foam-rubber convention. (It's the type of incident that Matt Groening has enjoyed showcasing numerous times in assorted episodes of *The Simpsons*.)

And, if you've never viewed the scene in which Batman repeatedly aims punches at a shark that just won't quit, you're missing a treat! Add to all this the rainbow of primary colors present throughout the film and you've got a wonderful, wacky break from the realities of everyday living.

While we excitedly welcome another new Bat-movie alongside the giant dinosaur and giant penny in the highly prized trophy room in the Batcave, we revel in the fact that there is ample room there for many of Batman's *earlier* cinematic portrayals!

GIVING CREDIT

Tim Lasiuta

In ***CBG*** #1644, S.A. Bennett reviewed *Fantastic Four: The Lost Adventure.*

As one who read the issue and appreciated it for the time-travel opportunity it afforded fans, I was disappointed with the review on a number of points. First, he failed to mention in the text of his review that Joe Sinnott had had the opportunity to ink the book twice, originally in 1970 and then again in 2007, in between a stint recovering from a heart attack. The art credits in the review are inaccurate. Not only was Sinnott not mentioned, but Ron Frenz, who created new pencil art for the missing panels where no blue line art existed, was also not listed.

Is it a masterpiece?

Of course not. For a story that was abandoned partway through production, it is as good as it can get. Let's consider the history of the story: Stan Lee, Jack Kirby, and Joe Sinnott together again on a title on which they made history. Without those three men, our view of superheroes would be markedly different.

You call this an "interesting artifact" almost matter-of-factly. I call it a miracle that it even survived.

Brent: *Tim, as you well know from writing reviews for* ***CBG****, we have a limited amount of space available for each review. Your personal relationship with Sinnott via your book on his career gave you that additional insight which we thank you for sharing with us. As far as I recall, it was not mentioned in the actual issue, which is where reviewers are told to draw their information from.*

We're sorry Frenz' credit was omitted; as you know, the reviewers are the ones who supply that information. Thanks for adding to the data.

REVIEWING THE REVIEWER

Joe Frank
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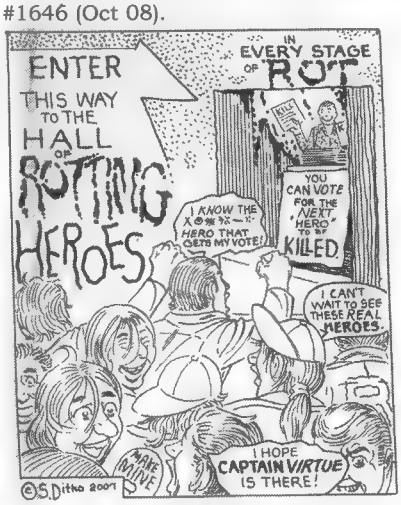
I have no problem with reviews that differ from my assessment of a project. Everyone's entitled to their own opinion. However, I have issues with reviews that mischaracterize and erroneously reiterate points not made in the work.

Case in point: *The Avenging Mind*, reviewed by Timothy J. Wood in ***CBG*** #1646 (Oct 08).



Wood writes, "According to Ditko, he is the creator of those first Spider-Man comics ..." No, Steve is very meticulous about his language and doesn't overstep his contribution. I've not read any essays, here or elsewhere, where he goes beyond what he's entitled to: "co-creator."

As for "grudgingly" accepting that co-creator status, perhaps your reviewer was thinking of Steve's ex-collaborator, Stan Lee, on the title? Had Lee not claimed full credit so often or later acknowledged his actual co-creator status without mentioning any other names, this wouldn't even be an issue now.

If someone is short-changed on credit, should they be entitled to eventually respond or, as suggested, should they "get over it already" or make their case "more entertainingly" rather than resorting to facts?

Brent: *You've taken portions of Wood's review out of context. His point was that this collection of 10 essays was overkill with Ditko's continuous assertions of creative slights and oversights. Wood didn't write that Ditko should "get over it," but actually wrote, after examining the essays, "OK, already, we get it. According to Ditko, he is the creator of those first Spider-Man comics, not the man who has claimed the credit. Lee created an 'outline,' not a comic, and never provided Ditko with a script. Ditko seems to grudgingly accept the role of co-creator, since that first Spider-Man comic never would have happened were it not for Lee's outline. The reader, however, just wants to shout, 'Get over it already!' "*

As for the "more entertainingly" quote you choose, here's the full sentence: "Ditko could make his point more accessibly, and more entertainingly, using comics rather than his often torturous prose."

S.P.Y. L.E.T.T.E.R.

Paul Dale Roberts
5606 Moonlight Way
Elk Grove, CA 95758

I loved Mr. Silver Age's column on DC spies (***CBG*** #1645, Sep 08). I always did get a kick out of those spiffy acronyms. It inspired me to come up with a story about a group of vigilantes called D.E.A.T.H. (Destroy Evildoers And Teach Harmony) with five vigilante members named Death, Eliminator, Annihilator, Teacher, and Harmony.

Death, Eliminator, and Annihilator would play judge, jury, and executioner, respectively, when they captured criminals. If they found a criminal that should not pay with his life, they turned the criminal over to Teacher and Harmony (two females), who would in turn try to rehabilitate the criminal. This storyline was actually published in an issue of *Poison Elves*, a long time ago.

I didn't realize that The Atom did spy work for the CIA or that Hawkman and Hawkgirl were CIA agents for a while. I do remember when James Olsen, Super Spy was around. I couldn't imagine Jimmy Olsen as a spy. I thought it was funny the way they referenced Bond and U.N.C.L.E. to promote Jimmy Olsen.

There was a time when spy shows were the fad. I will never forget *The Prisoner, Secret Agent Man, Honey West, The Girl from U.N.C.L.E., Get Smart, Amos Burke — Secret Agent, It Takes a Thief*, and *The Saint*. Ahhh, the memories.

TRAILER TREMORS

Jeff Dyer
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Dubuque, IA 52002

What's the purpose of a movie trailer? I would say it's supposed to provoke interest in a movie, right? It's supposed to tease the audience and give a glimpse of what the film is supposed to be. There are two comics-inspired trailers floating around right now. One of them fills me with hope. The other causes me to dread the result.

The *Watchmen* trailer has just begun showing. It's stunning. It's

obvious from the two-minute preview that Director Zack Snyder gets it. The trailer, to me, feels like the graphic novel. The selected scenes give me many reasons to look forward to the cinematic *Watchmen*, a book that many fans have believed was unfilmable. I hope and think that Snyder will prove those skeptics wrong.

On the other side of the coin, we have *The Spirit*, based on Will Eisner's seminal series. Directed by Frank Miller, who is an Eisner fan and a guy who knows a thing or two about comics himself. "*The Spirit* directed by Frank Miller" once made me hopeful. But, after two trailers, I'm not so sure. Does *The Spirit* look intriguing? Well, sure. Will I go see it? Absolutely. Probably opening weekend. But here's the problem — these trailers sure make it look like Frank Miller's *Spirit* — but not Will Eisner's. That, to me, is the key problem.

Miller has professed love for the source material, but I don't see it so far in the trailers. After the first teaser was released (which looked an awful lot like *Sin City*), I remember Miller commented on his blog that the teaser doesn't give the full impression of the movie, as he assured fans that Eisner's influence would be paramount. But now we have another trailer and — gosh, it just looks like Frank Miller's *Spirit*. I don't see much Eisner in there. Sorry. I hope I'm wrong. But the trailer is filled with sex and violence and innuendo. Now, I've just finished the 24th volume of *The Spirit Archives*. I read 'em all. The tone and feel of those stories is not echoed in Miller's trailers. Again, my opinion and nobody else's.

Miller has done amazing work and

I'll be rooting for him to succeed with *The Spirit*. I just think it's interesting how movie trailers can give us hope or fill us with dread. Here's hoping *Watchmen* and *The Spirit* are both amazing comic-book movies. The source material of both is stunning and legendary. I'm finishing this letter and heading off to the cinema to watch *The Dark Knight* for the first time: another comic movie based on a somewhat well-known character. It really is a great era for comic movies, isn't it? Let's hope it continues in 2009 and beyond.

Brent: *One thing to keep in mind with* ***The Spirit*** *trailers is that the marketing department behind them is hoping that the popularity of* ***Sin City*** *and* ***300*** *will carry over to this property, which is, unfortunately, not well-known to the general public. Even Miller's name might not carry the day, but making a trailer in the same style as those previous two Miller-based films should do the job.*

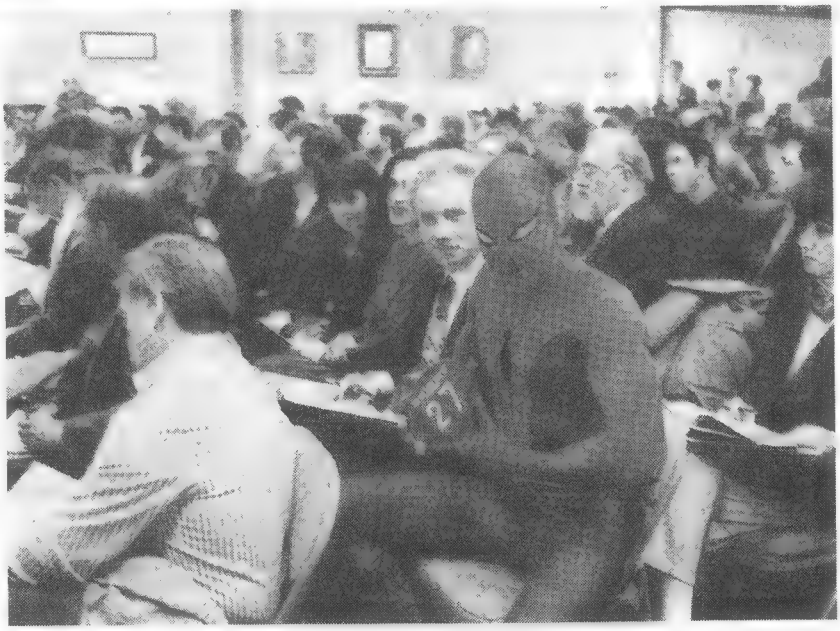
As longtime ***Spirit*** *fans here, we also have high hopes for the film. If Gabriel Macht, who plays The Spirit, can bring the same energy to the screen that he exhibited walking across the stage at this year's Eisner Awards, this should be a great film. The cast is excellent, and LionsGate's promotions for it during Comic-Con International: San Diego were eye-catching, including a machine dropping bits of paper snow from the top of the booth to the show floor. Attendees could also receive temporary tattoo kisses on their cheeks.*

A BLAST FROM THE PAST

Jeff Haddad

I have been a subscriber and reader of ***CBG*** since the Alan Light days, when it was simply *The Buyer's Guide for Comic Fandom* and, believe it or not, this is my first time to drop you a note. Obviously having been a part of the publication for such a long time, I am a big fan and, even though I miss the weekly tabloids, I still can't wait to receive ***CBG*** each month.

I was reading through some early Silver Age books and I thought you might find this letters page from *Flash* #126 (Feb 62) of particular interest. I am attaching the two pages, so I hope it comes through fine. The first letter printed in this *Flash-Grams* is by one Donald Thompson, talking about *Flash* #123's story "Flash of Two Worlds!"



— the first Silver Age appearance of the Golden Age Flash. It is an awesome letter with Editor Julius Schwartz noting Don as "one of comicdom's toughest critics." And, lo and behold, if they didn't send Don the original cover art to that issue. What a great piece of history.

And, if that wasn't enough, on the second page, we are treated to a letter by none other than B.J. White — another of fandom's founders. Unfortunately for Biljo, he didn't receive any art, but other letter writers did — the entire original art for "Flash of Two Worlds" was sent to those lucky folks — a chapter at a time! But Biljo does ask the perfect philosophical question about which Earth he lives on.

I wonder if the art still exists, and, if so, who has it, how many times it changed hands, *etc.*

Maggie: *In order to support the expenses of maintaining our ongoing comics collection, Don and I decided to sell the cover art at the first major comics auction, Sotheby's Dec. 18, 1991, event in New York City. In this photo, taken from our* ***CBG Price Guide****, Apr-Jun 92, you can see Don just behind and to the right of Spider-Man.*

PICKS AND PANS

Matt Levin
Walking Man Comics
Via CBGXtra.com

Some recent picks from my comics purchases:

Hellboy: The Crooked Man #1. Hellboy's a proven front runner in the well-written and well-drawn stakes!

Fables #74

Jonah Hex #33

Northlanders #7. This fairly new title is well done and individual in its choice of setting (Viking-land) and characters.

Showing great strength and promise: *House of Mystery* #3, *Tor* #3, and *Terry Moore's Echo* #4.

Patsy Walker Hellcat #1. I've liked Patsy Walker since the days of *Claws of the Cat*. (Although I didn't like the sex-driven Tigra of recent years, but I overlook those days!) Here's hoping the character's treated with intelligence and respect.

Billy Batson and the Magic of Shazam! #1. Written and drawn by Mike Kunkel, who created the likeable *Herobear and the Kid*. Here's hoping he can bring a lightness and a brightness to the old Captain Marvel.

Conan the Cimmerian #1. I've never been a big Conan fan but am enjoying the Dark Horse series.

Zorro #5. This was better than expected, enough so as to almost justify the extra 50¢. It's a fairly standard story but well told.

Moon Knight #20. I'm taking a big $4 chance, based on fond memories from back in the Bill Sienkiewicz days.

War Is Hell: The First Flight of the Phantom Eagle #5. This was an interesting series.

Madame Xanadu #2. The latest attempt to bring DC's mystic character out of the background is still

working on her backstory. Hopefully, she'll soon come to the modern day. The stories are nicely told and illustrated, but it's still too early to call yea or nay.

Sparks #2. A dark tale of a superhero who no longer cares. So far, it's nicely told and nicely pictured.

Usagi Yojimbo #113. The long-running comic book about a rabbit ronin features characters with depth and complicated interactions.

Batman: Gotham after Midnight #3. This was somewhat exaggerated in the telling and certainly in the illustration, but rightly so: more midnight madness in Gotham — *the* place to visit, but not live there.

The Spirit #19. Let's see, in 18 previous issues, there was only one I thought less of; the rest are smart, snappy, clever, and live up to *The Spirit*'s reputation for fine reading.

Dead Space #5. The end — or near the end — of a creepy space-virus story with incredibly compelling "ugly art" and pretty fair dialogue.

Daredevil #109. The pace has slowed considerably through DD's angst-fest, which seems to have taken over the story for a while, but the end of this issue promises some big slam-bang times a'coming.

She-Hulk #31. I'm hoping this'll pick up again once we slog through and out of endless tie-ins to *Secret Invasion.*

Dan Dare #7. I dislike series that close with a double-priced issue. That aside, for one who knows Dare largely by reputation, this has been a wonderful stand-in for *Nexus* that no one has seen for years.

Gon Vol. 5. This manga-sized book features a cute li'l tyrannosaur with a nasty disposition but a sense of fair play for those his own size. Wordless and very, very funny.

Scud The Disposable Assassin: The Whole Shebang TPB. Everybody's raved to me about this. Back issues are hard to find.

Catwoman #81 turns out to return Catwoman to "a previous life" not what I'd hope for in the close-to-series-end issue.

Similarly, *Ms. Marvel* #29 is another *Secret Invasion* tie-in. An "invasion," indeed, of my reading pleasure, if it's as ill-fitted as other recent invasions have been.

Caliber #4 and *1001 Arabian Nights Adventures of Sinbad* #2 are both interesting approaches.

I'm still waiting for the main character in *The Man with No Name* to look like Clint Eastwood. However, I can't help hearing Ennio Morricone every time I open this book with its beautiful art.

Supernatural Law #45. This series has consistently fooled me issue after issue by bringing forth 45 issues' worth of the same basic idea (lawyers for monsters) and making them new and funny each time. It's worth the extra 50¢.

Journey TP Vol. 1. $19.99 and worth every penny. A tale of living in the 18th and 19th century Midwestern frontier forests, which veers as swiftly, suddenly, and laughably as a bear drunk on berries, from the meticulous depiction of actual frontier life to the outrageous life of legend. And it tells how the man and the legend of Wolverine McAllistaire occasionally coincide, with Eisner exactness of line.

Best wishes for some good reading.

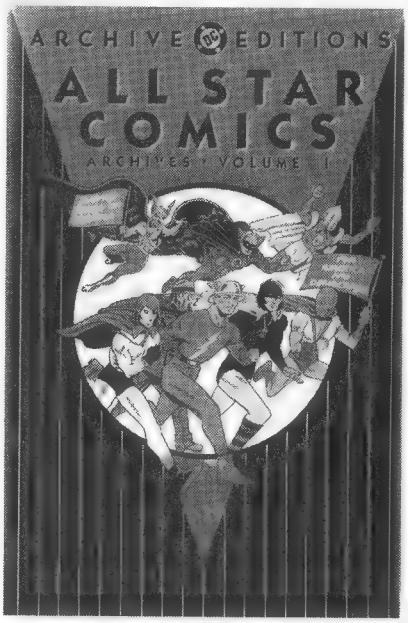
BACK ISSUES VS. CHEAPER REPRINTS

Titansmaster
Via CBGXtra.com

I have begun to wonder, with the wide variety of Golden Age through current material being printed in formats ranging from *Archives, Masterworks,* and *Omnibus* hardcover printings to telephone-book-format, massive black-and-white reprints (*Essentials* and *Showcase Presents*): How are these items affecting back-issue sales of original comics with this same material?

For myself, I recently began purchasing *Doom Patrol Archives* as a cheaper alternative to buying all the original comic books, but it still allows me to read all the original stories.

I started considering this when I purchased *All Star Archives* featuring the original Justice Society adventures, realizing that I would never be



able to afford the originals and that this format would allow me to read those stories. For the same reason, I am planning to purchase the *Seven Soldiers of Victory Archives* series next.

Concerning the *Showcase/ Essentials* formats, I have purchased a couple of these books (the Batgirl and Metamorpho volumes) to allow me to read these complete adventures at a cheap price.

But my question to retailers is this: Have these formats changed the buying habits of most of your customers? Are they still looking primarily for the original books or are they satisfied to read the adventures in these other formats? What is this doing to sales or buying habits?

Craig Shutt: *I'm not a retailer, but my guess would be that these collections may not have hurt dealers' back-issue sales too badly. These books, especially the black-and-white volumes, are targeted to comics readers, rather than collectors, so the high-end books that are collected and invested in wouldn't have felt an impact.*

The mid-range books have been tough sells for a long time, because they're not in good enough condition to be considered a good investment, but they're too expensive for readers to want to buy. That leaves these collections competing with the low-grade, low-priced reading-copy issues out there.

On the Golden Age side, it might have hurt some, since readers might have purchased beat-up copies to see these stories, which still would be pretty pricey, but now they can buy — or wait for — the much cheaper collections. I would guess that reading copies of Golden Age DC and Marvel-Timely super-hero comics that could be in line to be reprinted might have dropped off significantly. But I don't know how large that market was to begin with.

The books have definitely cut down my own back-issue collecting in the Silver Age; once I knew the ***Showcase Presents: Superman Family*** *book was coming out, I stopped looking for those early* ***Superman's Pal Jimmy Olsen*** *and* ***Superman's Girl Friend Lois Lane*** *issues I didn't have. Of course, the key there is that I didn't have them, because even the few reading copies I could find of them were too expensive, so I hadn't been buying many for the past few years in any case.*

Anyone simply wanting to read Metamorpho, ***etc.*** *stories definitely would pass up the back-issue bins, considering that it doesn't take too many missing back issues to quickly surpass the cost of an* ***SP*** *volume. I find that, if I'm missing even three issues in a title's 20-issue run, it's still cheaper to buy the* ***SP*** *volume than to buy the missing issues — especially considering the "cost" of tracking them down somewhere.*

A few readers won't want to miss the house ads and letters columns, but that's a minuscule number, I'd guess, compared to those who are glad to get cheap copies in one big package without having to spend time tracking down individual issues.

The other thing to consider is that I find fewer and fewer dealers stock back issues much earlier than the 1980s these days, due to the vast space requirements needed, while most of them do sell these collections. In that way, the books don't take away profit, they add it. I don't know if you'd planned to buy the ***Doom Patrol*** *issues and then changed your mind, but you note that you weren't a customer for* ***All-Star*** *issues but you bought those in the* ***Archives****, which, even at a discount, aren't cheap. Granted, if you bought them at Amazon, you didn't aid a dealer, but you didn't* ***cost*** *him anything, either.*

The other aspect of these books for fans is that it's probably tougher to sell low-grade Silver Age comics these days, whether online or to dealers. So the person who will be most affected by these collections is Mr. Silver Age, who is seeing his ratty, beat-to-heck collection dwindle in value every time a new ***Showcase Presents: Challengers of the Unknown*** *hits the streets. I hope my heirs don't get too upset.*

BACK-ISSUE ECONOMICS

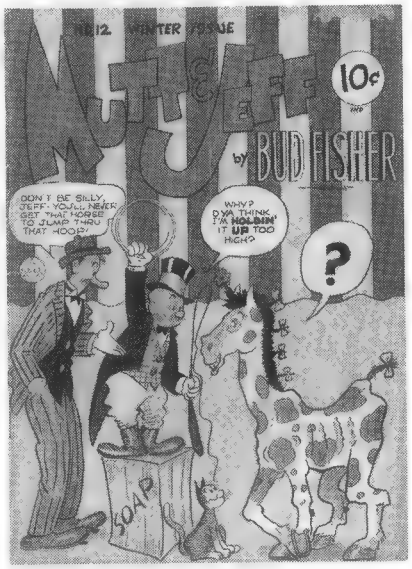
*(**Editor's note:** Our online post of Maggie's* ***Beautiful Balloons*** *column from* ***CBG*** *#1646 (Oct 08), which included pages we hadn't been able to fit in the print issue, has already generated several comments, beginning with an addendum from Maggie herself.)*

Maggie Thompson

I hadn't expected to find lots of bargains at Comic-Con International: San Diego. Table prices were high, which means dealers tended to bring along higher-end issues. Nevertheless, some dealers (Hi, Lee Hester, for example!) made a point of digging out some beat-up treats for me.

So here's a condensed addendum.

Magic Comics #30 (Jan 42), copyright 1941 by King Features Syndicate. David McKay Company. Strip reprints of Mandrake, Indian Lore, Little Acorns, High Spots, Lone Ranger, Thimble Theatre, Jan and Aloysius, Seein' Stars, Secret Agent X-9, Henry, Blondie, Tippie and Cap Stubbs, Bunky, Barney Baxter, The Romance of Flying, and Dinglehoofer und His Dog



Mutt & Jeff #12 (Win 43), copyright, apparently by H.C. Fisher. "Gainlee Publishing Co." (DC). Strip reprints of Mutt & Jeff, Cicero's Cat, and Simp Odill, Hop Harrigan text

Buster Brown #39 (1946 or later) 13-pg. "Gunga Becomes a Cowboy" drawn by Ray Willner, 9-page uncredited "Andy and His Gang Go Fishing," 10-page "The Cliff of Death" drawn by Ray Willner

Buster Brown #42 (1946 or later) "Stories by Michael Gerbosi," 12-pg. "The Capture of Teela" drawn by Ray Willner, 7-pg. "Andy and His Gang Take to the Air," 9-pg. "Puddles and a World of Legs" drawn by Ray Willner

Four Color #281 Bugs Bunny, copyright 1950 by Warner Bros. Cartoons. Dell. 24-pg. "The Great Circus Mystery," 16-pg. "The Giant Rabbit," 8-pg. "Make-Believe Millyunaires," 3 one-pagers

Four Color #327 Bugs Bunny, copyright 1951 by Warner Bros. Cartoons. Dell. Issue-long 32-pg. "The Rajah's Elephant," 3 one-pagers

Four Color #603 The Two Mouseketeers, copyright 1954 by Loew's Incorporated. Dell. 2 10-pagers, 2 6-pagers, 3 one-pagers. All art uncredited but by Harvey Eisenberg

Treasure Chest Vol. 9 #17 (Apr 22, 1954) 6-pg. "Tips on Playing Baseball" by John Gartner, drawn by Ed Hunter; 2-pg. Puzzle Pictures by B. Geller; 6-pg. "Chuck White" by H.G. Felsen drawn by Paul Karch; 1-pg. Mr. Wizard's Science Secrets; 6-pg. "Civics Clubs in Action" drawn by Lloyd Ostendorf; 3-pg. text "Let the Fox Run" by Frances E. Crandall illustrated by uncredited Robert Powell; 6-pg. "Florida Key Close-Up" by Frank Moss drawn by Frank Borth; 1-pg. "Pierre"

Robert J. Troidl

A couple of weeks ago, I went to a one-day comics show here in Charlotte, N.C. While I was there, I came across a table that had boxes of comics for $1 per book. I found a lot of books I was looking for, including *Shazam!*, *Sword of Sorcery*, and *New Adventures of Superboy* #1. I found *Stalker* #1 and #2 but couldn't find #4. I already had #3.

I also found *Supernatural Thrillers* #1, #2, and #13. I already have #10 and #14.

At another table, I picked up three different issues of *Alpha Flight* for 25¢ each. Then, at another table, I found a nice copy of *Teen Titans* #1 in Good condition from 1966.

Finally, another table had a Good condition copy of *Creatures on the Loose* #10.

Hoy Murphy

That issue of *Creatures on the Loose* is a real treasure, since it contains the first King Kull story published by Marvel, based on a Robert E. Howard story and featuring a rare art job for Marvel by Bernie Wrightson.

Lee Houston Jr.

My local comics shop offers bargain books between 50¢ and $1 each, but the selection is early 1990s to today, which only helps when I come across something that I either couldn't afford or passed up, or, for whatever reason, that was unavailable to me upon its original release.

Meanwhile, the local flea market has been a real hit-or-miss proposition. Most are just sellers who want to get rid of whatever is cluttering up their attics and cellars. But some act like retailers who think they have something valuable at a price that reflects their opinion, regardless of the actual title and condition.

All I ever look for is a good, readable copy of whatever I'm missing, for I resigned myself long ago to the fact that I am never going to own a Mint condition copy of everything that was ever printed before I became a comic-book reader.

Chris and Donna Galvan

There are always bargains galore at Heroes Con in Charlotte, N.C., and this year was no exception.

While retaining our continual focus on Bronze Age comics, my wife and I switched our search from super-hero titles to DC Westerns, horror, and fantasy titles. We found a ton of great back issues including *Our Army at War*, *Unknown Soldier*, *Blitzkrieg*, *Unexpected*, *Ghosts*, *Jonah Hex*, *Rima*, *Tarzan*, and *Weird Western Tales*. We purchased all of these issues (most in great condition) for between 50¢ and $3 each.

However, my favorite purchase of

WALKING (AND DRIVING AND FLYING) ON THE GEEK SIDE

Maggie Thompson

When the first episode of Season 13 of *The Amazing Race* airs on CBS Sept. 28, viewers will see Mark Yturralde and Bill Kahler among the competing teams. Of special interest to comics buffs is that the long-time buddies have a connection to our universe. Kahler (42) is a student-aid administrator and pop-culture buff — and Yturralde (41) is treasurer of Comic-Con International: San Diego. Yturralde was quoted in an AP news report as saying, "I think it was the longest I ever went without wearing a logo on my T-shirt. If you see me on the street, I'm usually wearing a Superman, Bizarro, or Batman T-shirt on a constant basis, but we had to utilize more multi-use clothing for *The Amazing Race*."

They've been auditioning since Season Three. Commentary at *Reality Fan Forum* (*http://forum.realityfanforum.com*) includes such information as that Yturralde has run with the bulls at Pamplona and that Kahler is a narrator for the KPBS radio reading service. It also corrects the spelling of Kahler's last name (given in most places as Hahler) and provides pronunciations: **It**-er-all-dee and Kay-ler. Oh, and Yturralde has even joined the postings there.

Finally — and speaking of postings — one of the most entertaining aspects of watching *TAR* can be reading the follow-up summaries by the snarky folks at *Television without Pity* (*www.televisionwithoutpity.com*). Among the finest of the commentators has been "Miss Alli," whose memorable analyses of *The Amazing Race* have made many of her readers dissolve in spontaneous hilarity.

As Sept. 28 nears, I'll be interviewing "Miss Alli" at CBGXtra.com, revealing her true identity. She's agreed to answer such questions as what the challenges of the show tend to be, whether geeks typically do well in the competition, and how they affect the ratings — as well as provide basic background on the series for those who have never watched the show. Hot diggety!

In fact, "Miss Alli" plans to post material of relevance to the new season at her personal (not *TWOP*) blog. "For those who care, look for a post soon about the new crop of racers. Its totally uninformed, prejudgy goodness will be fresh for your enjoyment."

Before the season begins, we can all cross our fingers for The Two Who Represent Our World. (Yes, I know the race has been completed. But the point is we don't know the results yet.) Start your engines.

the weekend at Heroes Con had to be the Very Fine+ to Near Mint run of *Dynomutt* and *Laff-A-Lympics* (the issues produced by Marvel) that I purchased from Apocalypse Comics.

This year's Motor City Con seemed to be the place to go for Bronze Age Marvel. One dealer had a huge stack of the various *King-Size* and *Giant-Size* titles (*Conan, Man-Thing, Defenders, Howard the Duck*) that Marvel released in the '70s, most at $2 or less, with many in Very Fine to Very Fine+. I also picked up several *Doctor Strange* and *Howard the Duck* '70s issues in Near Mint condition for 50¢ to $2 each.

BLAST FROM THE PAST

In the weeks following the original publication of "Who Really Killed Gwen Stacy?" in ***CBG*** #1277 (May 8, 1998), we received a number of letters from readers. Here are a few excerpts:

Robert Greenberger
DC Comics

Just finished reading your detailed coverage on Gwen Stacy and wanted to add my 2¢.

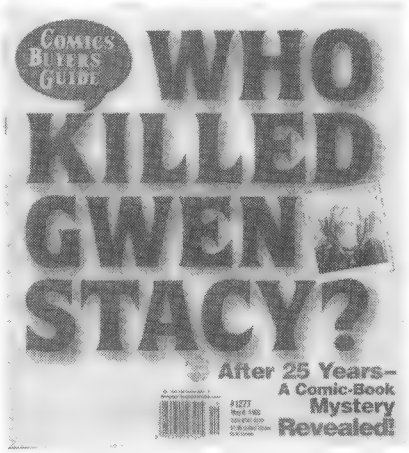
As a 14-year-old fan, I was attending one of the earliest Creation conventions ... and was introduced to Gerry Conway. At this point, Gerry was new to writing *Amazing Spider-Man* and he was eagerly seeking out reaction to his stories from his fans.

I casually asked what he had coming up, and he leaned forward and announced, "I'm going to kill Gwen Stacy."

"Huh? Why?" was about all I can recall asking.

Gerry kindly explained it to me from the perspective of a new writer on a long-running (even then) series. Peter and Gwen's relationship had been tested in the usual manner, including the death of Capt. Stacy back in #90. For them to progress as a couple, they would have to marry or to break up. Peter Parker was always supposed to be the hard-luck kid who could see happiness but never grasp it. Gwen had to go, in his mind, and, to really shake things up, Gerry decided she had to die. The series needed something big to happen.

Back then, I was flabbergasted but, these days, I look back at that argument and agree that Gerry had a point. He was trying to do his best as the writer, and I can only imagine he



was under some self-induced pressure to live up to the legacy as established by Steve Ditko and Stan Lee.

Todd Frye
Harrogate, Tenn.

I just read with interest your issue devoted to "Who Killed Gwen Stacy?" Although I was young in 1973, at that time *Amazing Spider-Man* was my favorite title and probably the finest on the market. Gwen's death, coming as it did between those of her father and then The Goblin, was another high point in that title's incredible run. But, despite the debates your special interest will spark and the memory of outrage at her death at the time, the fact is that Gwen's death is now simply a footnote in the larger history of Marvel continuity. In the larger framework of that continuity, compared to such things as Galactus' doings and the fall of various galactic empires, it is a small event, indeed.

Still, the scene of a lovely young woman, taken to a senseless death in the prime of her youth and beauty, is enough to soften the calcified heart of any jaded old comics reader.

Who killed Gwen Stacy? You did; I did. We all contributed to her death; we all pulled her head back until her lovely, perfect neck snapped. We were the ones who breathed life into her, because we believed in her; and, consequently, when her death was reported to us, we cemented its reality by again believing in it. She could never have died, if we had not given her life; but, having given it, it was we who were also able to snatch it back from her.

Randall Hugh Crawford
Nice Day Comix
Grand Rapids, Mich.

I never realized there was a fan controversy over the cause of death. I read the comic book, and it was clear that it was the sudden jolt at the end of Spidey's webline that snapped her neck: the bitter irony of a last-second rescue gone terribly wrong. That was the most dramatic aspect of the story.

As for The Green Goblin's claim that it was the fall that killed her, well, super-villains have been known to lie. In the heat of the moment, and wanting to hurt his enemy as much as possible, of course The Goblin claimed credit for the death — not stopping to realize that, in the long run, Spider-Man would have suffered more if he'd had to deal with his own responsibility for the tragedy.

Anthony Pincherri
Andalusia, Pa.

In the "whodunit" article on Gwen's death, Roy Thomas is quoted as saying "... the series would be different today, but not necessarily better or worse," whether or not Gwen had died. I totally disagree.

Peter Parker (Spider-Man) never recovered from Gwen's death. Neither did the comic book and neither did Marvel. The first mistake was killing Gwen. The Spider-Man character went into a tailspin. Peter's marriage to Mary Jane never fit. Both characters were unhappy. The Spider-Man-Venom stories had a nightmarish quality, and cloning Spider-Man, over and over again, became a horrible joke. I don't read Marvel any more.

Marvel could have invoked literary license and recovered from the unfortunate demise of Gwen Stacy by reinventing the universe, as DC has done, and shifted the story timeline back to before Gwen died. It did not. That was the second mistake.

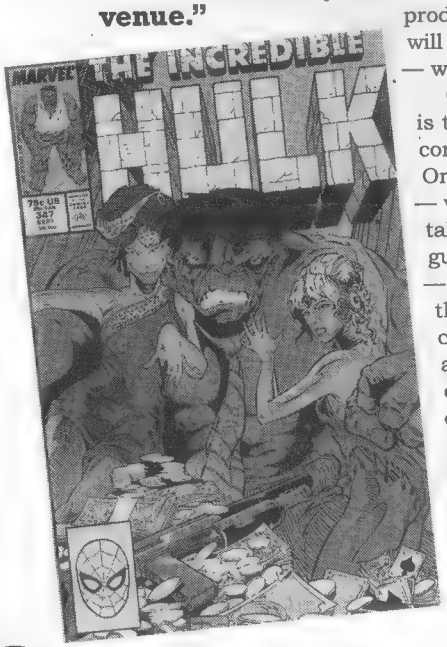
The Adventures of Bumpkin Buzz
TRIBUTE BY BRIAN DOUGLAS AHERN
Michael Turner
Taken far too soon,
His extraordinary
Artwork and his
Tremendous heart
Will inspire us for
Generations to come.
AUGUST
2008

Critiquing Kirkman's comments

Why be a writer of stuff?

by **PETER DAVID**

"If you want to see exactly at what point sales in *Incredible Hulk* began to slip during my run, just chart the points at which The Hulk underwent a dramatic personality shift or change of venue."



Robert Kirkman, newly exclusive with Image, has put out comments that he has stated he hopes will lead to further discussions, rather than coming across as an attack on Marvel and DC or those who choose to work for them. Very well: Let's discuss.

Fundamentally, he has stated that writers should cease working on such company-owned characters as Spider-Man or Superman and focus their attentions on creator-owned concepts, while Marvel and DC should focus their energies on producing stories that are more all-ages appropriate.

Certainly, his comments are more moderate and even-handed than those of others when it comes to the notion of producing creator-owned work, as opposed to company-owned work. He does not, as some others have, aggressively attack those who find their bliss writing *Fantastic Four, et al.* He does, however, feel that the comics industry is in trouble — which it is — and that the cure for that is steering adult comic-book readers, gently but firmly, towards independent books while producing more titles that kids will be interested in reading — which it isn't.

Of course, one problem is that it's easy to see his comments as self-serving. One didn't see Robert — who is, by the way, a talented writer and a great guy to shoot pool with — advocating the notion that creators should pursue creator-owned books until after he became an Image exclusive. Then, again, it could just be interpreted as his saying that he feels strongly about this and is declaring that others should do as he does. Walking the walk, as it were. He has claimed that he has taken this step to try to save the industry, which is monumentally pretentious, but he admits that early on, so at least he remains self-aware.

Unfortunately, his theory won't save the industry. Rather, it would just doom it faster.

We're already faced with a country where interest in reading is diminishing. Readership is down in all periodicals, in novels, everywhere. Youngsters have far more options to occupy their leisure time at far less cost than comic books or they're reading manga, which is cheaper to produce (being in black and white) and more bang for their buck. Meantime, when adults have to pay upwards of $4 a gallon for gas, they're less inclined to put upwards of $3 into a comic — and, if you don't think the spiraling cost of petroleum is going to result in cover price hikes, you're kidding yourself.

The bottom line is that creator-owned comics — even those published by major companies — sell relatively low, while teens simply aren't flocking to all-ages super-hero books. Robert contends that writers can make a decent living on self-created books that sell around 25,000 copies, and that's as may be. But I'll betcha that *retailers* can't survive on that kind of volume, trade paperbacks be damned, and, if the retailer base collapses, *adios, muchachos.*

Probably, the industry will be saved by publishers figuring out more and more ways to milk the Internet, which doesn't have printing costs and which gets their product to millions of people who would never set foot in a comic-book store.

Frankly, what writers choose to do with their time, be it creator-owned or company-owned characters, is probably the *least* contributory factor to the overall health of the industry. It can, however, be a major contribution to what should be the most important thing for writers: namely, their careers.

Robert was quoted as saying, "I want to do a run like Peter David had on *Hulk* or Walt Simonson's *Thor* ... I wanna do an *Amazing Spider-Man* run that doesn't have to lead into

the crossover or the side books ... and there is no one who has the cachet to say no to major company events."

Here's the problem: When I was writing *Hulk,* it was a different time. Comic books were cheaper and you could also dramatically affect a book's sales purely on the basis of story content. At least *I* did. How? Because I had access to sales figures, both while I was sales manager and after I departed, because I still had contacts in the direct-sales department.

Sure, every fan and his brother have access nowadays. But it's always *after* the fact. You read online about what had happened saleswise two months or so after the issue was on the stands.

But, while I was on *Hulk,* I knew what was happening several months *before the issue hit the stands.* That was a huge advantage. Gargantuan.

Why? Because sales always diminish. Always. Sooner or later, they hit a peak and then they begin to skid. Slowly at first and then usually faster and faster, like a rock picking up speed tumbling down a hill.

What I was able to do was see months ahead of time that sales were starting to drop off. Not a lot, but a little. As soon as that happened, my thinking would be, "OK, I've managed to push this particular status quo of The Hulk for as long as I could. Time to come up with a new angle." If you want to see exactly at what point sales in *Incredible Hulk* began to slip during my run, just chart the points at which The Hulk underwent a dramatic personality shift or change of venue.

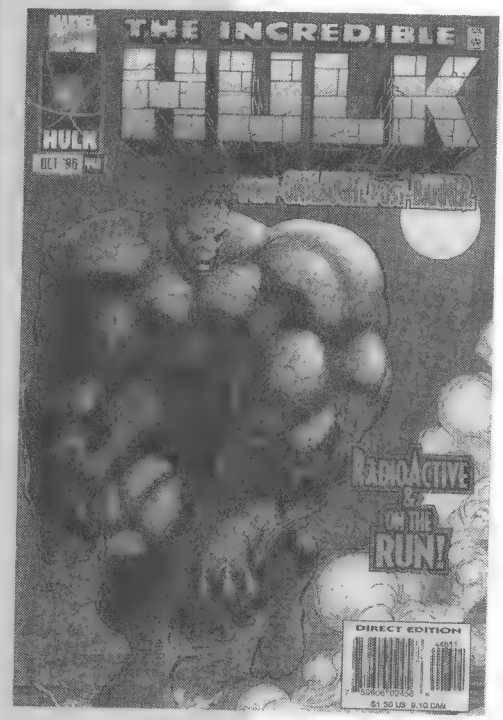
Since publishers now keep that information close to the vest, writers have no cue that it's time to kick over the apple cart. If publishers provided writers, month by month, with advance solicitation numbers, we'd have a better shot at reacting before the problem becomes unstoppable. Or, more to the point, we wouldn't have to depend on crossovers for sales spikes. It's not as if we even need numbers. Just a monthly report that says, "Up or down by this many copies or percentage points."

You don't need cachet to say "no" to company crossovers. Any number of times in recent years, I've been told that there's a crossover coming up that I have the option of participating in or not. Frankly, with the market what it is these days, "not" is becoming less of an option. Not because of pressure from *editors,* but because of pressure from *the buying public.* It is the buying public that, on the one hand, slips away from a title through attrition and, on the other hand, is disinclined to give new books a look because of the high cover prices unless they really, really have to. By getting involved in a crossover, you're providing the impetus for them to do so. Getting them to stick with it is problematic, because retailers have a habit of cutting back their order numbers to pre-crossover numbers the moment the crossover's done. The result? Interested fans show up the following month and can't find the book because it's sold out. And they don't pursue it because there's so much vying for their attention. Robert says it himself: "[Marvel and DC] are doing what they need to do to sell books."

What does any of that have to do with writers pursuing creator-owned material? Nothing. So what does writing creator-owned material have to do with saving the industry? Less than nothing.

Robert's disconnect stems from when he says, "You can't put your feet on both sides of the fence; you have to take that plunge ... if I'm doing *Invincible* and I'm also writing *Spider-Man,* and I'm giving fans a choice to try my unknown book, or *Spider-Man* who they know, they're going to choose *Spider-Man.*" Therefore, his concern is that creators who write company-owned characters are somehow hurting the chances for their creator-owned material to succeed.

Except that's nonsensical. Robert seems to be operating on the premise that Kirkman fans will follow him to *Invincible* if they don't have the option of reading his work on *Spider-Man.* No, they won't. Marvel will just plug someone else into *Spider-Man,* and fans will stick with it if they like the stories or the art and Robert Kirkman will be — to them — that guy who used to write *Spider-Man.* It's like movie actors who decide to become seen as "serious" actors by being on Broadway. They go off and do that for a year or so, then return to Los Angeles, only



to discover that people think they've stopped acting altogether. They've vanished off the radar.

"There's no retirement plan in comics," says Robert. "You write your Marvel or DC books and you're hot until you're not and then it's 'Thanks for your time, bye.' "

Well, yes. That's true.

And whose fault is that?

What makes you hot — and then not — are the fans. The readers. And the fact is that fans aren't really loyal. Oh, some may *think* they are. They think they're loyal to particular creators. But they're not. They're loyal *to the creators' ability to entertain them.* There is a *huge* difference.

I'm not saying there's anything wrong with that. Indeed, that's the way it *should* be. I don't expect people to continue supporting my work, if it doesn't entertain them. I don't expect a single reader to keep reading my books because they're thinking, "Peter needs my money." That's unreasonable of me and, frankly, insane for the reader. If I'm not entertaining them, I'm not doing my job. I would far prefer a reader to say, "Peter David's work no longer does it for me so I stopped buying it," than for a reader to keep buying my work out of some misplaced personal loyalty and then bitch about it month in, month out.

In my case, by writing company-owned comic books — aside from the fact that it brings me personal enjoyment — I'm also able to keep my name alive and vital in the marketplace so that when I *do* produce creator-owned material, such as *Fallen Angel* or the upcoming *Sir Apropos of Nothing* limited series, my name recognition could result in people giving it a try where they wouldn't have otherwise. Plus it makes it easier to interest news sites and such in doing stories about them, because the company-owned books give me name value.

Robert's point about people being ushered out of the industry eventually is well-taken, but the answer to that isn't writing creator-owned comics. It's writers coming to the realization that they need to have a career in something other than comics.

I realized that ages ago, when I was at a San Diego Comic-Con and happened to see a couple of old pros in the industry — major names — endeavoring to score work from one of the major companies. And they couldn't get the time of day from young editors who didn't know, or didn't care, who these guys were. The editors were far more interested in hooking up with whoever the new hot guy was.

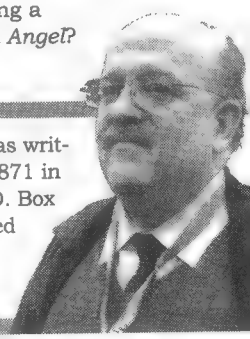
The irony is that being new and hot doesn't even have to tie into your age or experience. Fans who wouldn't know Ka-Zar from Quasar (hey, there's a law firm for you: "Ka-Zar and Quasar, Attorneys at Law") thought that this guy, Bruce Jones, was some incredible new find when he was writing *Incredible Hulk*. Some even thought his was a pen name, having combined "Bruce" Banner and Rick "Jones."

In any event, right there at San Diego, I resolved never to allow myself to fall into the same trap as those old pros, who had spent the majority of their careers in an industry where the fans eventually lose interest, thus crippling their ability to retain employment. The result is that I have fans of my *Star Trek* novels who have never read my comics, fans of my work on *Tigerheart* for whom it's an introduction to my writing, and even fans of *But I Digress*. It is simply ludicrous for a writer to depend upon any *one* fan base for his livelihood, because, sure as shooting, sooner or later, he's going to be yesterday's news.

Ultimately, a writer shouldn't be interested in a comic-book career. He should be interested in a *writing* career, of which comics should only be one facet. As a writer, your best chance of keeping yourself gainfully employed and building a retirement nest egg is to have your fingers into as many pies as possible. Books. Film. Plays. Videogames. Even opinion columns.

In short: stuff.

By the way, have I mentioned that Joss Whedon's Illyria is going to be doing a crossover in three issues of *Fallen Angel*?



PETER DAVID, writer of stuff, has written *But I Digress* for **CBG** since #871 in 1990. He can be written to at P.O. Box 239, Bayport, NY 11705, or visited at *www.peterdavid.net.*

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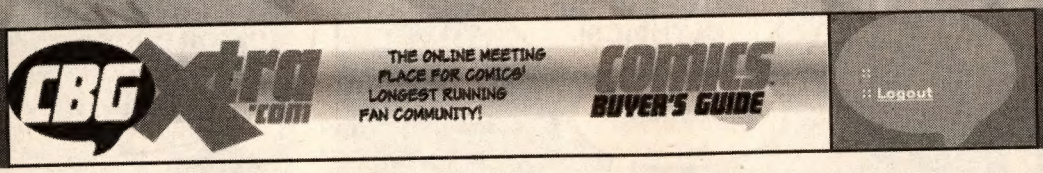

August marked the return of our third annual "Be a V.I.P. in San Diego" contest. As always, the grand prize is a trip for two to the 2009 Comic-Con International: San Diego. You can enter daily at CBGXtra.com, by clicking on the banner in the middle of our home page. We'll be accepting entries until Jan. 31, 2009, and, in addition to the grand prize, we'll be giving away additional prizes each month.

As noted in the editorial on Page 6, we've radically upgraded our classified marketplace this past month. Check it out at *www.cbgxtra.com/Default.aspx?tabid=1280.*

What have you been up to this summer? Let us know at *www.cbgxtra.com*!

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500	39.80	49.10	62.50	71.40	29.70
1,000	58.30	69.10	99.80	118.60	54.20
5,000	254.40	311.00	415.80	556.50	257.50
Code:	SNC2	SNC3	SNC4	SNC3R	SPPNCR

REGULAR MARVEL

Fits 1962-1972 Comics
7⅛ × 10⅜″

	2 mil	3 mil	Resealable 4 mil	Resealable 3 mil	Polypropylene Resealable 1.5 mil
100	$ 9.30	$11.70	$15.80	$16.50	$ 7.60
500	39.80	49.10	62.50	73.40	31.00
1,000	58.30	69.10	99.80	121.80	57.70
5,000	254.40	311.00	415.80	556.50	268.00
Code:	SMAR2	SMAR3	SMAR4	SMAR3R	SPPMARR

DELL & SILVER AGE

Fits 1950s-1962 Comics
7½ × 10⅜″

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$10.00	$12.80	$ 7.90
500	40.60	50.30	32.50
1,000	72.50	83.90	61.70
5,000	324.30	386.20	283.50
Code:	SDSA2	SDSA3	SPPDSAR

ORIGINAL ART

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(No Flap)

	3 mil
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1,000	202.90
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Fits Pre-1950s Comics
7⅞ × 10⅜″

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100	$10.70	$14.70	$ 8.30
500	41.30	57.10	34.60
1,000	74.50	97.50	64.20
5,000	346.70	462.50	302.00
Code:	SGA2	SGA3	SPPGAR

TREASURY

Fits Treasury Comics
10⅜ × 14¼″

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$18.80	$22.30	$19.50
500	80.70	90.00	72.50
1,000	128.70	166.50	114.00
5,000	610.60	790.60	540.80
Code:	STE2	STE3	SPPTER

MAGAZINE

Standard
8⅝ × 11⅛″

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$15.10	$17.10	$ 9.90
500	58.00	62.10	41.30
1,000	89.80	112.10	74.10
Code:	SMAG2	SMAG3	SPPMAGR

Large
8⅞ × 11⅛″

	2 mil	3 mil	Polypropylene Resealable 1.5 mil
100	$16.50	$19.00	$10.10
500	63.50	68.40	41.90
1,000	98.60	112.10	75.80
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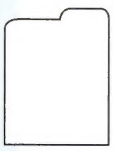

	Plastic	Corrugated 275 lb. test
25	$28.10	
50	44.90	$18.50
100	77.80	29.60
500	349.60	96.10
1,000	528.40+frt	158.00+frt
Code:	DCOMP	DCOM

.030 gauge white polystyrene.

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100	70.80	100.00
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Code:	MCOM14	MCOM28
7½ × 10¾ × 1¼″		**7½ × 10¾ × 2½″**

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KAF28N	6-11/16 × 10-3/8″	Intermediate	0.028″	8.50	15.10	23.50	94.30	166.10
KAF40N		Superior	0.040″	14.50	26.70	46.50	201.50	350.50
KCB30R	**REGULAR COMIC**	Economy	0.030″	4.20	7.70	11.90	41.20	76.20
KAF28R	6-15/16 × 10-3/8″	Intermediate	0.028″	8.50	15.10	23.50	94.30	166.10
KAF40R		Superior	0.040″	14.70	27.10	47.20	204.50	355.80
KCB30DSA	**DELL & SILVER AGE COMIC**	Economy	0.030″	5.10	8.10	12.50	50.20	84.90
KAF28DSA	7-3/16 × 10-3/8″	Intermediate	0.028″	10.20	16.10	24.80	100.30	175.90
KAF40DSA		Superior	0.040″	15.80	27.40	51.90	217.00	355.80
KCB30GA	**GOLDEN AGE COMIC**	Economy	0.030″	5.50	8.50	13.20	52.80	89.90
KAF28GA	7-11/16 × 10-3/8″	Intermediate	0.028″	10.80	16.80	26.30	105.30	186.10
KAF40GA		Superior	0.040″	17.00	30.60	53.20	229.90	399.80

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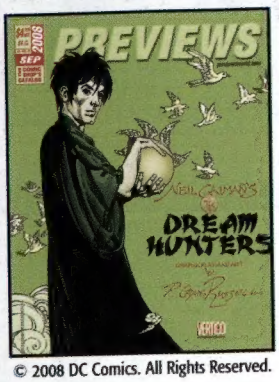

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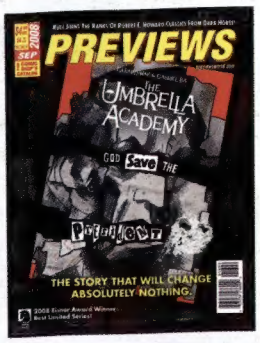

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